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THE PARIBHĀṢĀS IN THE ŚRAUTASŪTRAS—A SURVEY

By
SAMIRAN CHANDRA CHAKRABARTI, Calcutta

I. The import of the term Paribhāṣā

The canons of interpretation are known as *paribhāṣā*. The authors of the *Śrautasūtra*s themselves do not classify their *sūtras* in categories like *saṃjñā*, *paribhāṣā*, *vidhi*, *niyama* etc. Some *sūtra*s or groups of *sūtra*s are designated as *paribhāṣā* by the commentators in their commentaries[1] or colophons[2]. It appears that no definition of *paribhāṣā* was strictly adhered to when such characterization was made in the commentaries or colophons. Perhaps the term was not precisely defined either. For the present study, therefore, the *sūtra*s that are described as such are accepted as *paribhāṣā*s. It is found that the term was often applied in respect of the general rules that furnish guidance for the correct interpretation and application of a *Śrautasūtra*. Some minor rules of limited scope, however, crept into the collections of *paribhāṣā*s.

Since a definition of the term is wanting, let us consider the meanings suggested by the term itself and its synonyms. The derivation of the word

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1. E.g. *Mānava Śrautasūtra Vṛtti* by Bālakṛṣṇa Miśra on *MŚS*. 1.1.1.1, Ms. *CIO* No. 4594, Dhūrtasvāmin's comm. on *ĀpŚS*. 1.1.1, Agnisvāmin's comm. on *LŚS*. 1.1.6, Dhanvin's comm. on *DŚS*. 1.1. (introd.), Nārāyana's comm. on *ĀŚS*. 7.1.7, *Siddhāntibhāṣya* on *ĀŚS*. 1.1.8, 12-14, 17, *ĀŚS Prayogadīpikā* on *ĀŚS*. 1.1.14, Mahādeva's comm. on *HŚS*. 1.1.1, Ānartīya's comm. on *ŚŚS*. 1.3.1, 3.9.19, 7.4.15, 7.10.2, 7.11.1.

2. E.g. The colophons of *BhPS*., Ms. No. 446, *DC RASB*, Vol., II; Vidyādhara's comm. on *KŚS*. Ch. I; Mahādeva's comm. on *HŚS*. 1.1., 3.1.

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paribhāṣā from *paribhāṣ*[3] (*vyaktāyāṃ vāci*) suggests that a *paribhāṣā* is a principle that speaks in general about a whole work, a rule that illuminates a whole text. Patañjali says[4]—*paribhāṣā punar ekadeśasthā satī kṛtsnaṃ śāstram abhijvalayati pradīpavat*; *tad yathā pradīpaḥ suprajvalita ekadeśasthaḥ sarvaṃ veśmābhijvalayati*. A *paribhāṣā* clarifies the meaning of an entire text, just as a lamp, placed in a corner, illuminates a whole room.

The rules of the first two sections of the *Śāṅkhāyana Śrauta Sūtra*, which are intended by the author[5] to be applicable to all the sacrifices, are called *paribhāṣā* by Ānartīya, the commentator.

The author of the *Vārāha Śrauta Sūtra* says[6] that he will first give the rules common for all the sacrifices and these rules of his work are known as *paribhāṣā*. The word '*sāmānyasūtram*' is used in several manuscripts[7] to describe the *paribhāṣā* sections (24.1-4) of the *Āpastamba Śrautasūtra*. Considering all the evidence mentioned above it is not unreasonable to assume that the general rules in a *Śrautasūtra* were called *paribkāṣā*.

Let us now consider the meaning of the term *nyāya* as a synonym for *paribhāṣā*. *Nyāyasaṃgraha* is the name for a collection of grammatical *paribhāṣā*s by Hemahaṃsagaṇi.

The word *nyāya* is used[8] by Cauṇḍapācārya in his *Prayogaratnamālā* to describe the *paribhāṣā* sections of the *Āpastamba Śrauta Sūtra*. Mahādeva[9] too uses this term in respect of the *paribhāṣā sūtra*s of *HŚS*. 1.1. 'A general rule' is one of the meanings of the word *nyāya*. We find in the *Ṛgveda Prātiśākhya*-*nyāyair miśrān apavādān pratīyāt*,[10] on which Uvaṭa comments—*nyāyā utsargā mahāviṣayā vidhayaḥ*. Vaidyanātha Pāyaguṇḍa says in his commentary on *Paribhāṣenduśekhara*—*etac chāstralokatantrāntaraprasiddhayuktir nyāyaḥ*. *Kāśikā Vṛtti* on *P*. 3.3.122 explains—*nīyate aneneti nyāyaḥ*, i.e., *nyāya* is so colled, because by it one's entry into something (e.g. a text) is facilitated. This explanation fully agrees with the function of the *paribhāṣā*s which are indeed the keys to the *Śrautasūtra*s, entry into which is otherwise impossible. In many other

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3. *paritaḥ sarvato bhāṣyante'rthā ābhir iti paribhāṣāḥ*;
Durgasiṃha, *Kātantra Paribhāṣā Vṛtti*, Introd., *Paribhāṣāsaṃgraha*, p. 49.

4. *Mahābhāṣya* on *P*. 2.1.1. Nāgeśa also quotes—
ekadeśasthitā śāstrabhavane yāti dīpatām|
parito vyāpṛtāṃ bhāṣāṃ paribhāṣāṃ pracakṣate||

5. *ityetat sārvayajñikam*, *ŚŚS*. 1.2.29. In his comm. on the next *sūtra* (*ŚŚS*. 1.3.1) Ānartīya says : *uktāḥ paribhāṣāḥ*.

6. *sarvārthaṃ dharmaṃ prathamam*, *VŚS*. 1.1.1.3.

7. MSS. nos. 1977, and 2052, *DC Tanjore*; MSS. no. 632 (cf. no. 636), *DC RASB*.

8. *caturviṃśe tataḥ praśne nyāyapravarahautrakam*—MS. No. 2048, *DC Tanjore*.

9. *nyāyasūtrasyeha kṛto nirṇayaḥ*—concluding verses of the comm. on. *HŚS*. 1.1.

10. 1.53.

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expressions[11] '*nyāya*' evidently means the principle of interpretation; and this is the proper meaning of this word, when applied to the works of the *Mīmāṃsā* system like *Jaiminīyanyāyamālā* and *Mīmāṃsānyāyaprakāśa* or when used as a synonym for *paribhāṣā*. It is now clear that a *paribhāṣā* of a *Śrautasūtra* means a general principle that facilitates the correct interpretation of the work.[12]

Subservience (*pārārthya*) is the main characteristic of the *paribhāṣās*. They are auxiliary to the text they interpret, or to be more precise, they subserve the injunctive *sūtras* of the text. Hence they are called *sarvakarmaśeṣa*[13] by Kapardisvāmin. The injunctive texts, only when interpreted according to the *paribhāṣās*, unfold the real intention of the author. The *paribhāṣās*, if dissociated from the injunctions, serve no purpose of their own.

II. Functions of the paribhāṣās

The *paribhāṣās* subserve the injunctions of a *Śrauta-sūtra* by clarifying or specifying the scope of their application. To speak generally, they modify or restrict the rules. They make the rules specific which are otherwise not so (*aniyame niyamakāriṇī paribhāṣā*)[14]. For example, the *paribhāṣā vaṣaṭkṛte vaṣaṭkāreṇa vā'hutiṣu sannipātayet* (*ĀPŚS.* 24.3.14) indicates the specific time when an offering should be poured out into the fire.

Several *paribhāṣās* give the clues to the abbreviations or signs used in a *Śrautasūtra* for the sake of brevity. When Āśvalāyana shows the ritual application of a *ṛc* he quotes only the first quarter of that verse. He explains his device in his *paribhāṣā—ṛcaṃ pādagrahaṇe* (*ĀŚS.* 1.1.17). Further *examples* : *MŚS* 1.1.15; *BhŚS.* 1.1.21, 1.2.1; *ĀpŚS.* 24.2.3-4; *VŚS.* 1.1.1.17; *ĀŚS.* 1.1. 18-19, 2.1.21; *ŚŚS.* 1.2.25; *LŚS.* 1.1.2-3, 5-6; *KŚS.* 1.3.8-9, 25-26.

Some *paribhāṣās* supply the details which are not mentioned in a *Śrautasūtra* for the economy of words. If the performer of an offering enjoined by Āpastamba is not specified, the *Adhvaryu* is intended to be the performer. Such

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11. E.g., *nyāyais tatsūcitaireva draḍhayanty akutobhayāḥ*—Mahādeva's comm. on *HŚS.* 1.1.1.

12. An extension of the meaning of the term *paribhāṣā* in later usage is noticed in the names like *Vedāntaparibhāṣā* or *Vaidyakaparibhāṣā*, cf., the meanings given in *Śabdakalpadruma —pariṣkṛtaṃ bhāṣaṇam|padārthavivecakācāryāṇāṃ yuktiyuktā vāk iti kāvyaprakāśaṭikāyāṃ caṇḍidāsaḥ....granthasya saṃkṣepanirvāhārthaḥ saṅketaviśeṣaḥ.*

13. *tadidaṃ sarvakarmaśeṣatvād ādāv eva prāptam* etc. on *ĀpŚS.* 24.1.1. Cf. *śeṣaḥ parārthatvāt—PMS.* 3.1.2, where '*śeṣa*' means auxiliary.

14. An oft-quoted popular definition, cf. *paribhāṣāṇām aniyame niyamakāriṇitvād,*— Nāgeśa in *Śabdenduśekhara* on *P.* 1.1.49; *paribhāṣā aniyamanivārako nyāyaviśeṣaḥ*—Mallinātha on *Śiśupālavadham* 16.80; cf. *kāśikā Vṛitti* on *P.* 1.1.3, 1.1.49. 1.2.28. Contra. *yad api aniyame niyamakāritvam ityeva tadapi na, atrākhyātaniyamārthasūtreṣvativyāpteḥ*—Bhairava Miśra's comm. on *Paribhāṣenduśekhara*, introductory remarks.

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intention follows from the *paribhāṣā-adhvaryuṃ kartāram-* (*ĀpŚS.* 24.1.24). Further examples :—

BhŚS. 1.1.17, 1.16.7, 1.17.1-2, 2.12.6; *ĀpŚS.* 24.1.16-19, 23, 25-27; *ĀŚS.* 1.1.12-16, 2.14.14; *ŚŚS.* 1.1.17, 1.2.21, 1.16.12.14; *LŚS.* 1.1.1, 4, 1.2.16, 1.5.1, 6.3.1, 8.1.1-3; *KŚS.* 1.8.37, 39, 43-44, 1.9.1.

Some *paribhāṣās* determine, in cases of conflict, the relative predominance of a deity, an oblation, its embellishments and the purpose etc. A *yūpa* should be made of *khadira* wood. When the available piece of *khadira* wood is too small for binding the sacrificial animal, a substitute should be adopted, because the *paribhāṣā-arthadravyavirodhe'rtho balīyān* (*ĀpŚS.* 24.3.48) determines the predominance of the purpose over the material.

Further examples : *BhŚS.* 6.16.2-3; *ĀpŚS.* 24.3.46-47; *ĀŚS.* 1.1.22; *ŚŚS.* 1.16.17; *KŚS.* 1.4.16-17, 1.5.7, 4.3.9.

Some *paribhāṣās* give the rules governing the extended application of sacrificial details by analogy (*atideśa*). All details of the ectypal sacrifices are not prescribed in the texts. The *paribhāṣās* tell us how to ascertain the archetype of a given ectype by analogy of the deity or an oblation etc. and how to extend the archetypal details to the respective ectypes.

Examples : *BhŚS.* 6.15. 5-12, 6.16. 1-5 ; *ĀpŚS.* 24.3. 32-46, 24.4. 3-6, 12-15 ; *VŚS.* 1.1.1. 65-67 ; *ŚŚS.* 1.16.1, 12-18, 6.1.1, 9.1.1-7, 11.1.1. ; *KŚS.* 4.3.2-24, 12.1.1, 13.1.1, 22.1.2, 24.4.2.

Some *paribhāṣās* determine the status (principal or auxiliary) of the components of a sacrifice.

Examples :—*ĀpŚS.* 24.2.26-39 ; *BhPS.* 78 ; *VŚS.* 1.1.1.56-64 ; *ŚŚS.* 1.16. 3-6 ; *KŚS.* 1.2. 2-4, 4.1. 28-30.

It is important to notice that sometimes a *paribhāṣā* may partake of the features of *saṅjñā, atideśa, vidhi,* or *niṣedha.* It is for the lack of a definition of *paribhāṣā* that such confusion has taken place and the *sūtras* described as *paribhāṣā* have sometimes encroached upon the territory of other categories of *sūtrās.* We have already shown above the examples of *paribhāṣās* that partake of the features of *niyama and atideśa.* Examples of other varieties are : *mātrāpacāre taccheṣeṇa samāpnuyāt ĀpŚS.* 24.3.54. *mantrāntena karma sannipātayet HŚS.* 1.1.32

mantrabrāhmaṇayor vedanāmadheyam ĀpŚS. 24.1.31. *hiraṇyaṃ jātarūpam VSS.* 1.1.1.20

nāgner apaparyāvarteta

na vihārāt ĀpŚS. 24.2. 11-12.

Even in the grammatical works of the Pāṇinian school, where precision is much greater than in the *Śrautasūtras,* a similar overlapping of different categories occurs as indicated by the following observations and the like.

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(i) *adhikāro nāma triprakāraḥ, kaścid ekadeśasthaḥ sarvaṃ śāstram abhijvalayati—Mahābhāṣya* on *P.* 1.1.49. on which Kaiyaṭa comments—*pārārthyasāmyāt paribhāṣāpy adhikāra ucyate.*

(ii) *pradeśāntareṣu tu parārthatāsāmānyād adhikāraparibhāṣayor abhedena vyavahāro bhāṣyakārasya* Kaiyaṭa on *Mahābhāṣyā* on *P.* 2.1.1.

(iii) *pārārthyasāmānyāt saṃjñātideśau paribhāṣāśabdenoktau*—Kaiyaṭa on *Mahābhāṣya* on *P.* 1.1.14.

(iv) *niṣedhavākyānām api niṣedhyaviśeṣākāṅkṣatvād vidhyekavākyatayā evānvaya iti paribhāṣāsādṛśyāt paribhāṣātvena vyavahāraḥ "kṅiti ca" ityatra bhāṣye*—Nāgeśa, *Paribhāṣenduśekhara* on the *paribhāṣās* 2-3.

III. Classification of the paribhāṣās :

Classification of the *paribhāṣās* according to their functions has already been shown in the foregoing section. According to the scope of their application the *paribhāṣās* may be divided into two categories :—

(i) The *paribhāṣās* applicable to a particular *Śrautasūtra*, i.e. those giving the clues to the abbreviations used and those supplying the details omitted.

(ii) The *paribhāṣās* of a very general nature, applicable not only to a particular *Śrautasūtra*, but also to other texts dealing with Vedic sacrifices, as for example, the Brāhmaṇas. Examples : *brāhmaṇānām ārtvijyam* (*ĀpŚS.* 24.1.21), *sarvakratūnām agnayaḥ sakṛd āhitāḥ* (*ibid.* 24.1.22), *uttarata-upacāro vihāraḥ* (*ibid.* 24.2.10). Even a cursory glance at the *paribhāṣās* will reveal that most *paribhāṣās* belong to this category.

In the grammatical works as well, several *sūtras* of very general nature, applicable to the whole system, are included in the *paribhāṣās.*

Examples : *uktārthānām aprayogaḥ,*
sarvo dvandvo vibhāṣayaikavad bhavati,
sarve vidhayaś chandasi vikalpante and so on.[15]

According to their origin, I suggest, the *paribhāṣās* may be classified, as in the grammatical works, into three categories, as follows. (i) *Śrautī ;* The principles given in the Brāhmaṇas, borrowed verbatim or nearly so and codified in the form of *paribhāṣās* by the authors of *Śrautasūtras.*

Examples : *ĀpŚS.* 24.1.8-9, 16-18; *ŚŚS.* 1.1.18, 34, 39; 1 2.18.

(ii) *Jñāpitā :* The principles implied by the Vedic passages and codified by the *Sūtrakāras* in the form of *paribhāṣās.*

Examples : *ĀpŚS.* 24.1.2, 21, 24.3.32-33; *KŚS.* 1.1.9, 1.6.13.

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15. For a collection of the grammatical *paribhāṣās* vide K. V. Abhyankar, ed. *Paribhāṣā-saṃgraha.*

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(iii) *Sautrī* : The principles based on convention, reasoning or instances from worldly practice or those devised by the authors for helping the particular method they followed in composing their *Śrautasūtras*.

Examples : *ĀpŚS*. 24.1.10, 20, 26, 38; 24.3.46-48.

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SUN-WORSHIP : THE SOURCE OF THE SANĀTANA SYSTEM OF WORSHIP

By

AYODHYA CHANDRA DASS, Kurukshetra

The culture of the Sanātanists which is otherwise known as the Brāhmaṇic culture certainly began in the remote past, which can roughly be called as the pre-Vedic age. At present, this system of Aryan worship in India is noticed very complicated in form owing to its multifarious and comprehensive developments which occurred from time to time during a period of thousands of years. Now it seems very difficult to find out its origin.[1] Due to this complicacy, the Vedic culture has no equal in the domain of religion.[2] It seems, therefore, better to investigate the source of this tradition through a general survey of the beliefs and practices of the *Sanātana* cult, which are in vogue at present.

History tells us that the primitive civilizations grew in the forests. Those forests of the past, as described in the Vedas, were abundantly infested with several types of cruel beasts,[3] dangerous reptiles and endless species of harmful creatures.[4] Besides this, the sight of the forest fire was not also a rare occurrence.[5] Those days, life meant an endless struggle for survival.

During that primitive period, man knew nothing of fire. Owing to the absence of light, the dark nights might have really been a fearful phenomenon. Cruel beasts, enemies and rival groups taking advantage of darkness, might have been roaming in search of prey and, at times, they would have used to launch surprise attacks.[6] Theft, looting and robbery had been a common thing in those dark nights in the absence of fire.[7]

Secondly, the long cold nights of the Polar and the circum-Polar regions which are believed to be the original home of the Aryans[8] might have formed another terrifying phenomenon indeed by freezing the world with enormous cold waves during the Winter Solstices. When the sun rose high above the horizon, the night was gone and, along with her, all such disturbances as are commonly

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1. Riencourt Armoury De : *The Soul of India*, London, 1961, p. 10.
2. Max Müller Fredrich : *A History of Ancient Sanskrit Literature*, London, 1895, p. 532.
3. RV. (*Ṛgveda*), I.42.8; V.83.4-5; 7-10 &c.
4. RV. I.42.1-3; X.127.5.
5. RV. I.42.8 &c.
6. RV. X.127.6-7.
7. RV. I.42.1-4.
8. Tilak Bala Gangadhara : *The Arctic Home in the Vedas* (*AHV*), Poona, 1956, pp. 6-18.

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met in darkness were automatically removed.[9] As long as the sun had been present in the sky, every creature felt safe. The pre-Vedic Aryans being unable to fight the cold and darkness because of inadequacy in self-sufficiency[10] began to worship the sun as Mitra, "a friend",[11] before he knew about any aspect of religion and mythology. And it is for this reason that the sun was so carefully watched almost at every step and his different aspects, which merely denote his different positions in the sky due to the movements of the earth, were adored as independent deities by the Vedic society. The pre-Vedic man, in the beginning, might have loved the sun as his friend, then adored him as his protector, his nourisher and finally, worshipped him as lord of this universe.[12] It would not, therefore, be incorrect to imagine that the Sungod was the only deity in pre-Vedic Aryan pantheon.

It is believed that the concept of divinity had originated by the awful surprise of the primitive mind full of ignorance.[13] But this theory does not seem to be entirely correct, otherwise the joyful phenomenon of Dawn should not have been conceived as Uṣas, Eos and Aurora. In fact, everything that impressed human mind by its sublimity became a direct object of worship.[14] Which natural phenomenon, other than the sun, would have been more impressive to the primitive mind ?

A long history of sun-worship is also found among different primitive tribes all over the world, especially among the Aryan tribes.[15] In the ancient-most Hindu scripture, i.e. *Ṛgveda*, the sun-worship is noticed in a well-developed form. It means that the tradition of sun-worship began in India much before the Vedic age. The symbols of the Sun-god, which came into light in abundance in the ruins of the Indus Valley Civilization at Harappa and Mohenjo-daro, are the proof of this antiquity.[16]

Further, the term *deva*, which literally signifies 'a divine being', suggests that the *Sanātana* pantheon is the ultimate development of the concept of multiformity of the Sun-god and the Hindu religion is an extensive growth of that primary tradition of Sun-worship. In the Vedas, the term *deva* purports, at least, two meanings, viz., a god[17] or the rays.[18] Instead of a number of phonetically

9. RV. I.191.8-9; VII.63.1.
10. *Nirukta* (*Nir*) I.3.
11. RV. III.59.1-9.
12. RV. I.115.1.
13. Max Müller : *The Vedas*, Calcutta, 1956, p. 105.
14. Barth A. : *Religions of India* (Eng. trans. by Rv. J. Wood), New Delhi, 1969, p. 7.
15. Guerber H. A. : *The Myths of Greece and Rome*, London, 1955, p. 44; Renou Luis : *Vedic India*, Calcutta, 1957, p. 57; Tilak : *AHV*, pp. 137-38; *Upāsanā Aṅka*, Gorakhpur, p. 511.
16. Pandeya L. P. : *Sun-worship in Ancient India*, Varanasi, 1971, pp. 4-9.
17. RV. I.115.1.
18. RV. I.50.10.

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identical roots suggested by Yāska,[19] the word *deva* may roughly be considered a derivative of the root *div* 'to shine'[20] by suffixing *a* to it or to the word *div* meaning 'heaven'.[21] Through both these ways of interpretation, the literal meaning of *deva* is 'a shining one, a luminary one'. This significance holds an obvious suggestion that, before the Vedic age, the Sun-god, the personification of the most brilliant phenomenon of the nature, was the only *deva*, the supreme One, among the Aryan clans of the Indian section.[22]

In the *Ṛgveda*, we notice that quite a score of hymns are lavishly dedicated to Indra and Agni, the other two colleagues of the Sun-god in the Vedic trinity.[23] The large volumes of hymns, which are almost equal to the one-fourth of the *Ṛgveda*,[24] dedicated to Indra and the numerous layers of myths woven around him really suggest Indra's prominence in the Vedic pantheon.[25] Owing to this, Indra is, sometimes, regarded as the national god of the Vedic Aryans.[26] In words of F. Max Muller, the greatness of Indra is described thus: "It was Indra, the god of blue sky, the Indian Zeus, the gatherer of the clouds, the giver of rain, the wielder of the thunderbolt, the conqueror of darkness and of all powers of darkness, the bringer of light, the source of freshness, vigour and life, the ruler and lord of the whole world."[27]

Here, in this description, we notice a clear combination of two different natural phenomena, i.e. the sun and the monsoon. If the solar qualities are kept aside, the individual character of Indra becomes quite clear. He is the god of rain (fertility)[28] and the thunderbolt (the ruling capacity).[29] In the Purāṇas, Indra is the rain-god and also is the divine ruler but not supreme. The supremacy is exclusively noticed with Viṣṇu (an original Sun-god),[30] who in the form of Kṛṣṇa abolished the worship of Indra.[31] The story of Govardhana-worship suggests that the Indian mind was never influenced so deeply by Indra as it had been under the influence of the Sun-god.

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19. See *Nir*, VII.4.
20. Class IV in the Pāṇinian system of Grammar.
21. Macdonell, A.A.: *A Vedic Reader* (for Students), Madras, 1951, p. 236.
22. Swami Shankarananda: *The Rigvedic Culture of the Prehistoric Indus* (*RCPI*) Vol. II, Calcutta, 1944, pp. 38ff.
23. *Nir*, VII.2.
24. Macdonell: *A Vedic Reader*, p. 41.
25. Renou: *Vedic India*, p. 61.; Macdonell: *A History of Sanskrit Literature* (*HSL*), Delhi, 1965, p. 60.
26. Barth: *Religions of India*, p. 12.
27. *The Vedas*, p. 106.
28. Cp. Savitṛ.
29. Cp. Varuṇa.
30. Renou: *Vedic India*, p. 65; Macdonell: *HSL*, pp. 65-66; Shankarananda: *RCPI*, p. 10 &c.
31. *Bhāgavata-purāṇa*, X.24.

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During the Vedic period, Agni had apparently been enjoying a great prominence.[32] He is invoked in almost 200 hymns, which form the one-fifth part of the *Ṛgveda*,[33] and is identified with almost all the deities and the godly ancestors.[34] In some Brāhmaṇas, he represents the whole pantheon.[35] In the *Kaṭhopaniṣad*, Naciketas wilfully wants to learn *agnividyā*, (knowledge of fire, which he regards to be second only to the ultimate knowledge, *Brahma-vidyā*) from Yama against the second boon offered to him.[36] In the *Agni-purāṇa*, Agni is identified with Supreme.

Despite of the reasons cited above, it does not seem to be true that Agni was ever worshipped as Supreme by the Vedic Aryans. Instead of this, Agni has rather been conceived as a god of secondary type. He stands exactly between mortal and immortal beings, men and the gods. He is a celestial agency living on the earth. Even in the Vedas, this god, instead of being an object to be worshipped, seems to be an agency in a service, always apt to carry the offerings from the devotees to the gods or to bring the deities to accept their shares in a sacrifice.[37] It is also worth to note that Agni has sometimes been placed at the tail of the pantheon.[38] In fact, the popularity gained by Agni is caused by the solar qualities, the heat and the light, present in him. For the first time, the primitive man might have adopted Agni as a little sun playing before him providing comfort amidst cold with its pleasing warmth and dispelling darkness with its agreeable light. He would have worshipped him as sun in hand which is completely controllable and thoroughly enjoyable by man.[39]

So far, we have reached the conclusion that despite of the strong rivalry of Agni and Indra in the *Ṛgveda*, Prajāpati in the *Atharvaveda*[40] and in the Brāhmaṇas,[41] *Ātman* or *Brahman* in the Upaniṣads and Śiva [who is identified with sun as *Kāla* (time) and *Mahākāla* (the great time)] [42] in the Purāṇas, the greatness of the sun-god never feded in the Indian mind. Numerous temples were dedicated to him all over India, some of which exist even today.[43]

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32. Max Müller : *The Vedas*, p. 105.
33. Macdonell : *A Vedic Reader*, p. 1.
34. RV. V.3.1-12; Barth : *Religions of India*, p. 26.
35. *Aitareya Brāhmaṇa*, Bombay, ed., 1930, V.5, 3.
36. *KU*. Gita Press, Gorakhpur, I.1.12-13.
37. *Ṛgveda*, I.1, 1, 8; V.11.4.
38. Upadhyaya : *Purāṇa Vimarśa*, Varanasi, 1965, p. 462; *Viṣṇu Aṅka*, Gita Press, Gorakhpur, p. 86.
39. Dass, A. C. : *Rigvedic Culture*, Calcutta, 1925, p. 34 fn. 103-106.
40. Macdonell : *A History of Sanskrit Literature*, p. 48.
41. *Ibid.*, *Vedic Mythology*, Varanasi, 1963, Para-39.
42. Barth, A. : *Religions of India*, p. 164.
43. See a list of sun-temples given by L. P. Pandeya in *Sun-Worship in Ancient India*, pp. 301-306.

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The greatness of the Sun-god was realized by the Aryans quite since the beginning. The *Ṛgveda* says:

> "That is the godhead and that is the greatness of Sūrya that he withholds his stretched rays from amidst works, when he unyokes the horses from his car, the night unfolds her wrapper every-where.[44]..Oh Sūrya, you are great by your glory. You are the great Āditya. Your greatness is sung well. You are really great.[45] You are great by your fame and popularity. You are great among the gods. You are the divine priest and that light which can be surpassed by none".[46]

During the Brāhmaṇa period, several sacrificial institutions were formulated for the sun-worship.[47] In the Upaniṣads, the Sungod is identified with *Brahman*, the Supreme Self.[48] Quite from the Vedas to the Purāṇas, the Sun-god is worshipped in several forms, in numerous ways, on various occasions and for different purposes. During the post-Vedic period, the Sun-god is worshipped as Sūrya, the principal deity of the *Saura* cult;[49] as Bhāskara, the ruling head of the *Navagrahas*; as Viṣṇu (the Ṛgvedic Sun-god), the principal deity of the *Vaiṣṇava* sect; as Savitṛ, the chief deity of the *Sandhyā vandan* and as Divākara, the greatest deity to whom without offering *arghya* (an honour offered to the greatest personality) no religious ceremony is considered complete.[50]

Thus, we can easily admit that the Sun-god is the oldest god worshipped as Supreme by the pre-Vedic Aryans, and is the primary source of the Vedic as well as the Purāṇic pantheon. The present system of worship of the *Sanātana* tradition is a multifarious development of that primitive system of sun-worship which came down to us by tradition from that very seer who for the first time recognized the greatness of the sun and sang in the glory of the Sun-god thus:

> "Oh, that heap of rays, the eye of Mitra, Varuṇa and Agni, has risen up and has filled the earth, the firmament and the heaven: the sun is the soul of all whether mobile or stationary.[51]

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44. RV. I.115.4.
45. RV. VII. 101.11.
46. RV. VII.101.12.
47. Pandeya: *Sun-Worship in Ancient India*, pp. 36-38.
48. *Īśāvāsyopaniṣad*, 15-16.
49. Upadhyaya, Baladeva: *Purāṇa Vimarśa*, p. 497; *Hindu Saṁskṛti Pariśiṣṭa Aṅka*, Gita Press, Gorakhpur, p. 937.
50. Shankarananda: *RCPI*, Vol. II, p. 38.
51. RV. I.115.1.

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AURVA—A MYTHICAL FORM OF FIRE MOTIF IN THE MAHĀBHĀRATA

By

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(The legend of Aurva in the *Mahābhārata* presents an interesting study in the fire motif. An attempt has been made to interpret the legend and to analyse the various beliefs therein.)

The legend of Aurva occurs in the *Ādi Parvan* of the *Mahābhārata* and also in *Harivaṁśa.*

According to *Mahābhārata* Aurva was the son of Cyavana and the grandson of Bhṛgu. His mother was Āruṣī. There was a sovereign king by the name Kṛtavīrya. He was a patron of the brahmins of the Bhṛgu race. He had performed *somayāga* and had given sumptuous gifts of gold and grains to all the brahmins of that race. After his death his successors were in need of money. They approached these brahmins viz. Bhārgavas. Some Bhārgavas had buried whatever money they had. Some had squandered it already and a few others refused to part with it. When the demanding kings came to know that some of the brahmins had buried their treasure, they hunted it out and were annoyed with the brahmins. They started killing the brahmins mercilessly for refusing to pay the money to the Kārtavīrya kings. This frightened all the Bhṛgus. The Kings, however, spared none. Even the unborn children were killed along with their pregnant mothers. One Bhārgavī who was pregnant, ran towards the Himālayas. She hid her embryo in her thigh.[1] When she was pursued, the embryo ripped open the thigh. It was as bright as the midday sun and it radiated a dazzling light. The pursuing Kārtavīrya kings, therefore, became stone blind.[2] They began to grope here and there in that mountainous region. At last they approached the Bhārgavī and besought her to restore their eyesight.[3]

The Bhārgavī said that it was not she who had deprived them of their sight, nor was she annoyed with them in any way. The child, born out of her thigh,

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1. *Mb.* (cr. ed.) 1-169-20—
   तासामन्यतमा गर्भं भयाद्दाधार तैजसम् । ऊरुणैकेन वामोरुर्भर्तुः कुलविवृद्धये ॥
2. *Ibid.*, 21 अथ गर्भः स भित्त्वोरुं ब्राह्मण्या निर्जगाम ह
   मुष्णन्दृष्टीः क्षत्रियाणां मध्याह्न इव भास्करः ।
   ततश्चक्षुर्वियुक्तास्ते गिरिदुर्गेषु बभ्रमुः ॥ २१ ॥
3. *Ibid.*, 22 ततस्ते मोघसङ्कल्पा भयार्ताः क्षत्रियर्षभाः ।
   ब्राह्मणीं शरणं जग्मुर्दृष्ट्यर्थं तामनिन्दिताम् ॥ २२ ॥

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was angry and had deprived them of their eyesight. When they started killing the children of Bhṛgus, even those in wombs, she tried to hide her child in the thigh. She could hide him for *one hundred* years.[4] The child had learnt the *Vedas* along with their six limbs. The child desired to take revenge of the death of his father and brothers and out of anger had deprived them of their eyesight. If they desired to get back their eyesight they should appease the child.

So the *Kṣatriyas* began to praise Aurva. He condescended and restored their eyesight to them. But all the same, he thought of destroying the whole of mankind to avenge the death of his forefathers. For that purpose he performed severe penance.[5] The penance was so severe that its heat scorched the abodes of men, gods and *asuras*.

His manes were pleased with his penance, but all the same did not desire the destruction of mankind. So they left their heavenly abode and came to him and pursuaded him to give up the severe penance. They told him that they were pleased with him on account of his determination to avenge their harassment. The manes were lowever, indifferent to the harassment perpetrated into them, not because they could not resist, but because they were so much tried of their long life, that they thought it better to get perished at the hands of the *Kṣatriyas*.[6] One of them who had buried money underground had done so, simply to evoke anger of the *Kṣatriyas*. Why should they, who had a desire to go to heaven covet money? Kubera had already given them enough money. Had they committed suicide they would not have gon to heaven.[7] That is why they machinated their destruction. They advised him to abandon the penance and divert his energies to destroy the anger which had beset him.

Aurva did not relish this piece of advice. He said that it did not befit him to give up the vow. His wrath was purposeful and if he did not direct it to fulfil

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4. *Ibid.*, 1-170-3 गर्भानपि यदा यूयं भृगूणां घ्नत पुत्रकाः ।
तदायमूरुणा गर्भो मया वर्षशतं धृतः ॥ ३ ॥

5. *Ibid.*, 10.11 स चक्रे तात लोकानां विनाशाय महामनाः ।
सर्वेषामेव कार्त्स्न्येन मनःप्रवणमात्मनः ॥ १० ॥
इच्छन्नपचितिं कर्तुं भृगूणां भृगुसत्तमः ।
सर्वलोकविनाशाय तपसा महतैधितः ॥ ११ ॥

(This severe penance is a fire trait.)

6. *Ibid.*,—16, तदास्माभिर्वधस्तात क्षत्रियैरीप्सितः स्वयम् ॥ १६ ॥

Here we find the germ of *virodhinī bhakti*. *Cf.* with this stories of Rāma-Rāvaṇa, Kṛṣṇa-Kaṅsa etc., also this indicates *Kṣatriya* influence. Attempts at reconciliation between the brāhmins and *kṣatriyas* was a later trait which is thus explained away.

7. For going to heaven (1) death in a battle or (2) renouncement is desired *cf.* *Parāśarasmṛti* III-31—

द्वाविमौ पुरुषौ लोके सूर्यमंडलभेदिनौ । परिव्राड्योगयुक्तश्च रणे चाभिमुखो हतः ॥ ३-३१ ॥

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its purpose, it would fall on him, even as fire burns up the *araṇi*. A man who abandons the reasonable wrath, cannot achieve any of the three *puruṣārthas*. The king should harbour anger but only with a purpose, viz. of protecting the good. The *kṣatriyas* who had persecuted the Bhārgavas did not behave properly. He had heard the wailing of the women folks of the Bhārgavas. He could not check himself when he saw the *kṣatriyas* killing the unborn children of the Bhārgavas. If these *kṣatriyas* go unpunished, the wicked would thrive on this earth. The fire of anger in him desired to consume all the *lokas* and if he did not allow it to do so, it would surely devour him. He, therefore, sought their advice.[8]

The manes said that as the fire in the form of anger was desirous of consuming the *lokas* Aurva should put him (anger) in waters, as all the *lokas* are established in water. The whole world is essentially water as it merges and dissolves into it. Let the fire be in the sea-waters, the abode of all *lokas* where it could continue to burn and consume water. This would absolve Aurva from the non-fulfilment of the vow.

Since that day, the fire of wrath abandoned by Aurva into the sea is supposed to be there with the head of a horse (mare) emitting fire from mouth and consuming water of the sea.

Here, the points for investigation are (1) the unusual mode of birth of Aurva and (2) The Fire-water complex as is reflected in the story.

The earliest reference to unusual birth is in the *Ṛgv.* IV. 18, where the seer Vāmadeva describes the birth of Indra from the side of his mother and not in the natural way.[9]

In the story under discussion, it is said that Āruṣī kept Aurva concealed in her thigh for one hundred years and he learnt the *vedas* with their six ancillary lores (*ṣaḍaṅgas*) while he was so concealed in the thigh. The point is to be examined further. Now it is well known that 'gods prefer indirect expressions' (*parokṣapriyā hi devāh bhavanti*). That is why it is mentioned here that Aurva wsa born out of the thigh of Āruṣī. Here thigh probably is symbolic of the female womb itself.

The thigh is very near to the genital organ, and there are instances which suggest the thigh to be used as the symbol of the sex-organ. Thus, according to a popular notion in the Vidarbha region, at the occasion of the *upanayana*, it is common to hear the boy being told that his thigh will be cut open, and a frog will be placed inside. Actually the frog is the symbol of the male genital organ,

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8. *Mb.* (cr. ed.) 1-171-16.

भवतां च विजानामि सर्वलोकहितेप्सुताम् ।
तस्माद्विदध्वं यच्छ्रेयो लोकानां मम चेश्वराः ॥ १६ ॥

9. *Rgv.* IV-18-2—*nāham ato nir aya durgahaitat tirascatā pārśvān nir gamāṇi*)

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and its being placed in the thigh suggests the proper position of *membrum virile*.[10] But apart from this popular belief and the ritual-tale we have Vedic references to the effect that the thigh was believed to be the genital. Thus at the *patnī-samyāja* ritual (where the *soma* is offered to the gods along with their wives) and at the time of *yajñāyajñīya*: *sāman* being recited, the wife of the sacrificer had to pull back the covering on her right thigh as high as possible, and pour water along the side on the southern part of the altar. This was necessary as the semen is poured from the right side (where the husband sleeps).[11] This will show that the right thigh of the " wife " is symbolic of her vagina, as also indicative of the side of the husband. We may also compare the birth of Urvaśī from the thigh of the sage Nārāyaṇa.[12]

The stories of unusual birth are numerous in *Mb.* such as those of Draupadī, Jaṅtu, Jarāsandha, Māndhātā etc.

These get a support from the legends of other nations also. For example, it is well known that the Greek goddess Minerva, was supposed to have been born from the head of Zeus. The birth of Laotse, the Chinese philosopher is similarly told. He was said to be seventy two years old when born.[13] This shows the universal folk-lore motif of exalting a person through supernatural or an unusual birth. Long period of gestation also suggests imbibing of knowledge while in embryo.[14]

Again in the story of Aurva we find a close association of the fire and a brahmin, as also an advice that a brahmin should conceal or put forth his wrath in water. Thus the manes advised Aurva that, as the fire was desirous of consuming the *lokas*, it should be put into waters as all the *lokas* are established in water. This is the usual fire-water complex, the earliest reference to which is traceable in the *Ṛgv.*[15] Waters or certain rivers were treated as mothers of *agni*.[16] Water, generally is treated as the mothers of all.[17] This is influenced by the philosophy or pure belief that water is the ultimate element.

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10. For various beliefs regarding the ' frog ' see Dange, *Aśvatthācī Pāne* (Mar.), Nagpur 1975, p. 91 *ff*.

11. *Pancaviṁśa Bra.* VIII 7.8 ii; also *Jai-Bra.* I.137. Also Dange, " *Patni āṇi yajñiya mithuna-saṅketa* ", Annual No. *Vidarbha Samsodhana Mandal* (Mar. Nagpur 1974).

12. Apte, *Skt.-Eng. Dict.*, under Urvaśī.

13. Donald Mackenzie, *Myths of China and Japan* p. 298.

14. *Cf.* The story of Aṣṭāvakra. *Āraṇyaka Parvan.*

15. *Rgv.*, I-23-17

16. *Mb.* (cr. ed.), III-212—21 to 24

सिन्धुवर्जं पञ्च नद्यो देविकाथ सरस्वती ।.....

कृष्णा च कृष्णवेण्णा च कपिला शोण एव च ।

एता नद्यस्तु धिष्ण्यानां मातरो याः प्रकीर्तिताः ॥ २४ ॥

17. *Chāndogya Upaniṣad*, vi-2.3f, also *Rgv.*, xi. 29.3.

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Another fact which emphasises the fire motif here is the one of the embryo ripping open the thigh of Āruṣī and blinding the eye-sight of the pursuers. The embryo is here regarded as fire. This is corroborated by similar and well known instances wherein Śaṅkara is said to have dropped his semen which was almost like fire into the Gaṅgā, whence Kārtikeya was born.[18] Both Aurva and the semen of Śaṅkara obviously indicate the body heat in an exaggerated form

Even the characteristics of Aurva resemble those of fire. Possibly Aurva is fire that comes out by ripping open the earth. It thus can be an expression of volcanic eruption. Urvi means the earth and Aurva is therefore, a son born of the earth. Probably in Aurva we have a fusion of the ideas of *urvi* and *uru*. Aurva's blindfolding the pursuant *kṣatriyas* can also be explained in the light of the enveloping quality of the soaring bright flames or huge clouds of smoke coming from the crater of a volcano.

Incidentally the story of Aurva reflects a long conflict between the *Kārtavīryas* and the *Bhārgavas*. The main cause of the fight is that there is an imbalance of property. The king distributed his wealth among the brahmins. viz the *Bhārgavas*. The subsequent generations of the king, therefore, became more poor and were jealous of the brahmins who were probably by then a moneyed class.

The story also reflects a scant regard for the Vedic lore, during the intervening period of one hundred years when Āruṣī concealed Aurva in her thigh. Aurva is said to have learnt the *Vedas* and the ancillary *Śāstras* while he was so concealed. This knowledge of the *Vedas* and also the *agnividyā* puts him in a superior position and he is able to vanquish the enemy and to bind them by the dazzling splendour of his knowledge.

The name of Aurva's mother is Āruṣī. The word Aruṣa means red or tawny colour. Aurva as the son of Āruṣī would therefore, mean the morning fiery and dazzling solar light born of Uṣas or the red dawn. The traits or Aurva, support this fire complex. The tale of Aurva, therefore, consists of many mixed motifs. An interesting version of this story occurs in the *Harivaṁśa*, and we shall do well to note and examine it here.

The story according to Harivaṁśa

Harivaṁśa has a different version of Aurva's tale.[19] The association of Aurva with Bāhu there, goes to indicate that Aurva might have taught the

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18. *Anuś.*, P. 85.55f.
19. *Harivaṁśa*, Vol. I. (Ed.) by Vaidya, P. L., *BORI*, Pune 1969—Chapter 10.

रोहितस्य वृकः पुत्रो वृकाद् बाहुस्तु जज्ञिवान् ॥ २३ ॥
हेहयास्तालजङ्घाश्च निरस्यन्ति स्म तं नृपम् ।

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agnividyā to Sagara, the son of Bāhu. It is mentioned that Aurva bestowed the *āgneyāstra* to Sagara. This event might have taken the symbolic form of putting the fire of wrath in the sea i.e. Sāgara. But *Harivaṁśa* explains the word Sagara from *gara* i.e. poison.

According to *Harivaṁśa* Aurva was urged by his friends etc. to beget children. He consented but he foretold that his progeny would live by the destruction of others. Then he i.e. Aurva produced from his thigh[20] a devouring fire which cried out with a loud voice 'I am hungry, let me consume the world'.[21] Thereafter, the various regions were in flames when Brahmā interfered to save his creation, and promised the son of Aurva, a suitable abode and maintenance. The abode was to be at *Vedavāmukha*, the mouth of the ocean, for Brahmā was born of and rested in the ocean and he and the newly produced fire were to consume the world together at the end of each epoch. They were to devour and consume all things including gods, *asuras*, *rākṣasas*. This fire thrown into the sea is also called *Saṁvartaka*. It is represented by a flame with a horse's head, and is also called *kākadhwaja*, from carrying the banner on which there is a crow. Here again, the crow possibly symbolised charcoal, or for that matter, scorched earth. The fact that the fire burnt various regions prior to entering the sea is thus explained. The sea is said to be offering oblations in the form of water into the fire in the form of *vaḍavāgni*.[22] Siva's anger is also said to have taken the form of *vaḍavāgni* and is supposed to dry up the sea-water continuously.[23]

The association of the Aurva fire with the horse has to be noted closely. Here we have the ancient Vedic belief, seen in the rituals that the horse is the symbol of fire. At the churning of the fire, it was customary to keep the horse

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नात्यर्थं धार्मिकस्तात स हि धर्मयुगेऽभवत् ॥ २४ ॥
सगरस्तु सुतो बाहोर्जज्ञे सह गरेण वै ।
और्वस्याश्रममासाद्य भार्गवेणाभिरक्षितः ॥ २५ ॥
आग्नेयमस्त्रं लब्ध्वा च भार्गवात् सगरो नृपः ।
जिगाय पृथिवीं हत्वा तालजङ्घान् स हेहयान् ॥ २६ ॥

20. Mark thigh as the generating organ.

21. *Cf.* the tale of *Khāṇḍava vana*. Agni approached Arjun and expressed that he was hungry—*Mb.* (cr. Ed.), 9.215-2,

ब्राह्मणो बहुभोक्ताऽस्मि भुञ्जेऽपरिमितं सदा ।
भिक्षे वार्ष्णेयपार्थौ वामेकां तृप्तिं प्रयच्छताम् ॥ २ ॥

22. *Mb.* (cr. ed.) 1-19-14.

वडवामुखदीप्ताग्नेस्तोयहव्यप्रदं शुभम् ।
अगादपारं विस्तीर्णमप्रमेयं सरित्पतिम् ॥ १४ ॥

23. *Sauptikaparvan*—18-21.

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facing the fire. When the fire was led from the *gārhapatya* to the *āhavanīya* fire-places, it was led by the horse.

The earliest indication of the horse being a zoe-morphic of the watery fire comes in the *Ṛgv.* in the hymn to the deity Apām-napāt, where he is said to be the horse.[24] In the same hymn we have also a faint suggestion to the later fire Aurva. The rivers are said to pour into the common reservoir called *urva.*[25] The *urva* here is the sea full of the cosmic water and also the earthly sea ; for Apām-napāt was also attached to the earthly water places.[26] The cosmic *urva* changing to the earthly sea with the horse-fire in the concept of the Apām-napāt can, then be taken as the most original motif for the currency of the Aurva-myth, which later got associated with the Bhārgava lore. Thus Āruṣi appears to be the earthly mother-water (or the ocean) at the dawn and Aurva in the fire that sleeps hidden in the bosom only to appear in eruptions.

24. See *Rgv.* II-35-6 अश्वस्यात्र जनिम, अस्य च स्वः ।
25. Urva—*Cf. Ibid.*, V.3 समानमूर्वं नद्यः पृणन्ति ।
26. *Cf. Rgv.* X-30

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AJITASENA'S INDEBTEDNESS TO DHARMADĀSA

By

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It is interesting to note that Dharmadāsa's *Vidagdhamukhamaṇḍanam* and Ajitasena's *Alaṅkāracintāmaṇi* discuss the 42 varieties of *Praśnottara* type of *Citra-Alaṅkāra* in the same fashion. On minute examination, we are convinced of Ajitasena's indebtedness to Dharmadāsa. A close study of these works reveals to us that Ajitasena had before him the *Vidagdhamukhamaṇḍanam* of Dharmadāsa when he defined the 42 varieties of the *Praśnottara* type of *Citra-Alaṅkāra*. To corroborate this statement, let us examine these definitions in the order accepted by Dharmadāsa and Ajitasena.

(I) प्राहुर्व्यस्तं समस्तं च द्विर्व्यस्तं द्विःसमस्तकम् ।
तथा व्यस्तसमस्तं च द्विर्व्यस्तकसमस्तकम् ॥
सद्विःसमस्तकव्यस्तमेकालापं प्रभिन्नकम् ।
भेद्यभेदकमोजस्वि सालंकारं सकौतुकम् ॥
प्रश्नोत्तरसमं पृष्टप्रश्नं भग्नोत्तरं तथा ।
आदिमध्योत्तराख्ये द्वे अन्त्योत्तरमतः परम् ॥
कथितापह्नुतिं चैव विषमं वृत्तनामकम् ।
नामाख्यातं च तार्क्ष्यं च सौत्रं शाब्दीयशास्त्रजे ॥
वर्णवाक्योत्तरे तद्वच्छ्लोकोत्तरमतः परम् ।
खण्डपादोत्तरे चक्रं पद्मं काकपदं तथा ॥
गोमूत्रीं सर्वतोभद्रं गतप्रत्यागतं बहु ।
वर्धमानाक्षरं तद्वद्धीयमानाक्षरं तथा ॥
शृंखलां नागपाशं च चित्रं संशुद्धमेव च ।
प्रहेलिकां तथा हृद्यं कालसारादि वर्णितम् ॥

वि. मु. १.९-१५

उभे व्यस्तसमस्ते च द्विर्व्यस्तद्विःसमस्तके ।
उक्तं व्यस्तसमस्तं च द्विर्व्यस्तकसमस्तकम् ॥
द्विःसमस्तकसुव्यस्तमेकालापं प्रभिन्नकम् ।
भेद्यभेदकमोजस्वि सालंकारं च कौतुकम् ॥
प्रश्नोत्तरसमं पृष्टप्रश्नभग्नोत्तरं तथा ।
आदिमध्योत्तराभिख्ये अन्तोत्तरमपह्नुतम् ॥
विषमं वृत्तनामापि नामाख्यातं च तार्क्ष्यकम् ।
सौत्रं शाब्दिकशास्त्रार्थे वर्णवाक्योत्तरे तथा ॥

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श्लोकवाक्योत्तरं खण्डं पादोत्तरसुचक्रके ।
पद्मं काकपदं चापि गोमूत्रं सर्वतः शुभम् ॥
गतप्रत्यागतं चापि वर्धमानाक्षरं तथा ।
हीयमानाक्षरं चापि शृंखलं नागपाशकम् ॥
चित्रं संशुद्धमन्यत्तु सप्रहेलिकमीरितम् ।

अ. चि. २.३-९

Here, in the prefatory verses, while enumerating the 42 varieties of *Praśnottara*, Ajitasena omits the unnecessary words *ataḥ param* twice used by Dharmadāsa. He sums up his enumeration by *saprahelikamīritam* because he mentions not the varieties like *Kalāsāra Ajamāra* etc. discussed by Dharmadāsa.

(2) पृष्टं पदविभागेन केवलेनैव यद् भवेत् ।
विदुःर्व्यस्तं समस्तं यत्समुदायेन पृच्छति ॥

वि. मु. १.१९

पृथक् पृथक् पदैः पृष्टं यत्तद् व्यस्तं निगद्यते ।
समस्तं मेलनेनात्र पदानां पृष्टमुच्यते ॥

अ. चि. २.९

Again, in the definition of *Vyasta* and *Samasta Praśnottara*, Ajitasena uses the words *prthak prthak padaiḥ* instead of *padavibhāgena* ; because in it, all the answers are independent words. Moreover, he paraphrases the word *samudāyena* by *melanena*, but makes its meaning more clear by adding the word *padānām* to it.

(3) व्यस्तं समस्तमथवा समासपदभङ्गतः ।
द्विःपृष्टं यत्तदेव स्याद् द्विर्व्यस्तं द्विःसमस्तकम् ॥

वि. मु. १.२४

समासपदभङ्गेन द्विःपृष्टं व्यस्तमेव वा ।
समस्तं यत्तदाख्यातं द्विर्व्यस्तं द्विःसमस्तकम् ॥

अ. चि. २.१२

Once again, in the definition of *Dvirvyasta & Dvihsamasta Praśnottara*, he places the word *samāsapadabhaṅga* near the word *vyasta* instead of the word *samasta*, as it is applicable to *vyasta* type only. Hence, the ambiguity of the meaning is discarded.

(4) पृष्टं पदविभागेन समुदायेन यद्भवेत् ।
विदुर्व्यस्तसमस्तं तदुभयार्थप्रदर्शकम् ॥

वि. मु. १.२९

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उभयार्थप्रदं पृष्टं पदं पदविभागतः ।
समुदायेन च प्रोक्तं तद् व्यस्तकसमस्तकम् ॥
अ. चि. २.१५

Here, in the definition of *Vyastasamasta Praśnottara* he adds the noun *pada* for the clarity of meaning.

(5) द्विःसमस्तं यदा पृष्टं व्यस्तकेन पुनर्भवेत् ।
तद् द्विःसमस्तकव्यस्तं कथितं प्रश्नपण्डितैः ॥
वि. मु. १.३५

(6) द्विर्व्यस्तमेव यत्पृष्टं समुदायेन यद् भवेत् ।
त्रिधा भिन्नं तदेवोक्तं द्विर्व्यस्तकसमस्तकम् ॥
वि. मु. १.३२

व्यासद्वयसमासाभ्यां द्विर्व्यस्तकसमस्तकम् ।
स्याद् द्विःसमस्तकव्यस्तं द्विःसमासेतरैकतः ॥
अ. चि. २.१७

Again, in the definitions of *Dvirvyastasamastaka* and *Dvihsamastaka-vyasta Praśnottara*, he dismisses the unnecessary words *tridhā bhinnam*. He defines these two varieties in a single verse on account of their similar nature.

(7) एकश्रुत्या वचो यत्र भिन्नार्थप्रतिपादकम् ।
प्रभेदं द्विःसमस्तं स्यात् तमेकालापकं विदुः ॥
वि. मु. १.३८

एकश्रुतिप्रकारेण भिन्नार्थकथकं वचः ।
द्विःसमस्तप्रभेदेन तदेकालापकं मतम् ॥
अ. चि. २.१९

Likewise, in the definition of *Ekālāpaka*, he replaces the word *pratipādakam* by *kathakam* which is a proper word, denoting the primary sense according to the science of Sanskrit Poetics.

(8) शब्दार्थलिङ्गवचनैर्व्यस्तैर्यद्वा समस्तकैः ।
विभक्त्या च प्रभिन्नं यत्तत्प्रभिन्नकमुच्यते ॥
वि. मु. १.४१

शब्दार्थलिङ्गवाग्भिश्च विभक्त्या यत्समासतः ।
व्यस्तं विभिन्नमाख्यातं तत् प्रभिन्नं मनीषिभिः ॥
अ. चि. २.२२

Here, in the definition of *Prabhinnaka*, he puts the word *vibhaktyā* a its proper place. Moreover, he displays his sense of brevity by illustratin four types of this variety against Dharmadāsa's fourteen types, which are easi understandable.

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(9) अर्थमात्रैकभेदेन भिन्नं बध्नन्ति केचन।
सुकुमारधियस्तच्च विदग्धैर्नादृतं यथा ॥

वि. मु. १.५६

एकेनैवार्थभेदेन रचयन्ति प्रभिन्नकम्।
केचिन्मृदुधियस्ते च न दृतं सूरिभिर्यथा ॥

अ. चि. २.२७

Again, in the discussion of *Prabhinnaka*, he finds the better expression *prabhinnakam* instead of *bhinnam* only.

(10) भिन्नावश्यं कर्तव्यौ शब्दार्थौ प्रश्नपण्डितैः।
लिङ्गादिषु यथाशक्ति भेदमाहुर्मनीषिणः ॥

वि. मु. १.५९

शब्दार्थभेदतोऽवश्यं प्रभिन्नं सुविरच्यताम्।
वचोलिङ्गविभक्तीनां भेदस्तूच्येत शक्तितः ॥

अ. चि. २.२९

In the same discussion of *Prabhinnaka*, he expresses more precisely by placing the word *vacoliṅgavibhaktīnām* instead of *liṅgādiṣu* only.

(11) विशेषणं विशेष्येण यत्र प्रश्ने विधीयते।
भेद्यभेदकमाहुस्तं प्रश्नं प्रश्नविदो यथा ॥

वि. मु. २.१

यत्र प्रश्ने निबध्येते विशेषणविशेष्यके।
भेद्यभेदकमाख्यातं तदिदं सूरिभिर्यथा ॥

अ. चि. २.३०

Here, in the definition of *Bhedyabhedaka*, he uses the proper word *nibadhyete* instead of *vidhīyate* because there exists the sense of composition.

(12) दीर्घवृत्तेन यत्पृष्टमुत्तरं कियदक्षरम्।
तदोजस्वीति विख्यातमूर्जितं चेति केचन ॥

वि. मु. २.४

यत्पृष्टं दीर्घवृत्तेन युताल्पाक्षरमुत्तरम्।
तदोजस्वीति भाषन्ते पण्डिताः खण्डितार्तयः ॥

अ. चि. २.३२

Again, in the definition of *Ojasvi*, he places *yutālpākṣaram* instead of *kiyadakṣaram*, because the answers are connected with one another in it. Moreover, as the word *ūrjitam* is a synonym for *Ojasvi*, he omits it and he replaces the same by more poetic expression *paṇḍitāḥ khaṇḍitārtayaḥ*, which is an expletive one.

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(13) उपमादिरलंकारो बहुधा परिकीर्तितः ।
यत्नेन कथ्यते सार्धं सालंकारं तदुच्यते ॥
वि. मु. २.७

यत्रोपमादयो नानालङ्कारास्सन्ति च स्फुटम् ।
कविभिः कथ्यते तद्धि सालंकारसमाह्वयम् ॥
अ चिं २.३४

Once again, in the definition of *Sālaṅkāra*, he cancels the unnecessary words *bahudhā parikīrtitaḥ*, but he adds the noun *Kavibhiḥ* for the clarity in expression.

(14) लघुवृत्तेन यत्पृष्टं प्रभूताक्षरमुत्तरम् ।
सकौतुकमितीच्छन्ति तद्विदस्तदिदं यथा ॥
वि. मु. २.१०

वृत्तेन लघुना पृष्टं प्रचुराक्षरमुत्तरम् ।
यत्तत्तद्वेदिनः प्राहुः कौतुकं कौतुकावहम् ॥
अ. चि. २.३७

Here, in the definition of *Kautuka*, he explains the derivation of the name *Kautuka*, with the additional word *kautukāvaham* which is not given by Dharmadāsa.

(15) प्रश्नवर्णविधेस्तुल्यं यत्र स्यादुत्तरं वरम् ।
प्रश्नोत्तरसमं तज्ज्ञास्तदाहुः श्रूयतां यथा ॥
वि. मु. २.१३

प्रश्नाक्षरसदृक्षत्वमुत्तरे यत्र गद्यते ।
प्रश्नोत्तरसमं प्रोक्तं तदेव कविकुञ्जरैः ॥
अ. चि. २.३९

Again, in the definition of *Praśnottarasama*, he omits the unnecessary words *vidheḥ* and *varam* by placing the useful verbal expression *gadyate*. He substitutes also, the word *Tajñāḥ* by more poetic expression *Kavikuñjaraiḥ*

(16) यस्मिन्नुत्तरमुच्चार्य प्रश्नस्तस्यैव पृच्छयते ।
पृष्टप्रश्नं तदिच्छन्ति प्रश्नोत्तरविदो यथा ॥
वि. मु. २.१६

उत्तरं यत्र सूच्चार्य प्रश्नस्तस्यानुयुज्यते ।
पृष्टप्रश्नं समाख्यातं प्रश्नोत्तरविशारदैः ॥
अ. चि. २.४१

Once again, in the definition of *Pṛṣṭapraśna*, he not only substitutes *pṛcchyate* by more technical term *anuyujyate* but also replaces the word *sūccārya* in place of *uccārya* for clarity's sake.

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(17) कथयामुकमित्यादि भङ्क्त्वा यत्रोत्तरं भवेत् ।
भग्नोत्तरं तदिच्छन्ति काकुमात्रेण गोपितम् ॥

वि. मु. २.१९

इदं वदेति संप्रोक्ते भङ्क्त्वा यत्रोत्तरं वदेत् ।
तद् भग्नोतरमाख्यातं काकुवाच्यैव गोपितम् ॥

अ. चि. २.४३

Here, in the definition of *Bhagnottara*, he aims at clarity by the addition of the word *samprokte* to *idam vadeti* placed instead of *kathayāmukamityādi* and by the word *kākuvācyaiva* instead of *kākumātreṇa*.

(18) यत्पृष्टं प्रश्नवाक्ये स्यादादिमध्यान्तसंस्थितम् ।
उत्तरं तत् त्रिधा प्रोक्तमादिमध्यान्तसंज्ञितम् ॥

वि मु. २.२२

पृष्टं यत्प्रश्नवाक्ये स्यादादिमध्यान्तसुस्थितम् ।
उत्तरं त्रिविधं तत्स्यादादिमध्यान्तपूर्वकम् ॥

अ. चि. २.४५

Again, in the definition of *Ādyuttara* etc., he improves a lot by placing *ādimadhyāntapūrvakam* in place of *ādimadhyāntasaṁjñitam* because the words *ādi*, *madhya* and *anta* are themselves not names, but are the members of the compounds *ādyuttara* etc.

(19) पदान्तरादिसंबन्धात्प्रश्नवाक्येऽपि संस्थितम् ।
कथितापह्नुतिः सा स्याल्लक्ष्यते यत्र नोत्तरम् ॥

वि. मु. २.२९

सुस्थितं प्रश्नवाक्येऽपि पादान्तरसुयोगिनि ।
कथितापह्नुतं यत्र नोत्तरं तद्विभाषितम् ॥

अ. चि. २.४९

Once again, in the definition of *Kathitāpahnuti* by putting the phrase *nottaram tadvibhāṣitam* he adds that the answer is not optional. Again, he puts *pādāntara* instead of *padāntara* as the answer is always in the other foot.

(20) यत्र भङ्गस्य वैषम्यं विषमं तन्निगद्यते ।
वृत्तनामोत्तरं पृष्टं भवेत्तद् वृत्तनामकम् ॥

वि. मु. २.३४

वैषम्यं यत्र बन्धस्य विषमं तन्निरूप्यते ।
वृत्तनाम भवेत्प्रश्नवृत्तनामोत्तराद्धि यत् ॥

अ. चि. २.५२

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Here, in the definition of *Viṣama*, he replaces the word *bhaṅgasya* by *bandhasya* as there exists the unevenness of composition as well as splitting. Again, in the definition of *Vṛttanāma*, he improves the expression *Vṛttanāma* by the word *Praśnavṛttanāma* because question is always asked in the same metre.

(21) एकमेवोत्तरं यत्र सुश्लिष्टत्वाद् द्विधा भवेत् ।
सुप्तिङन्तप्रभेदेन नामाख्यातं तदुच्यते ॥
वि. मु. २.३७

सुप्तिङन्तप्रभेदेन सुयोगित्वाद् द्विधोत्तरम् ।
एकमेव भवेद्यत्र तन्नामाख्यातमुच्यते ॥
अ. चि. २.५५

Again, in the definition of *Nāmākhyāta*, he uses the better word *suyogitvāt* instead of *suślisṭatvāt* because the *sup* and *tiṅ* terminations are connected with one another, and are not clung with. Moreover, Ajitasena illustrates two *lakāras* only, with the following remark: "एवं सर्वलकारेषु बोद्धव्यम्"; because Dharmadāsa has illustrated all the *lakāras*.

(22) ज्ञेयं तार्क्यदृशा तार्क्यं सौत्रं सूत्रोत्तरैस्तथा ।
शाब्दीयं शब्दसंज्ञाभिः शास्त्रजं शास्त्रभाषया ॥
वि. मु. २.५६

तर्कतः सूत्रतः शब्दादुद्भवं शास्त्रवाक्यतः ।
तार्क्यं सौत्रं च शाब्दं च शास्त्रार्थं चेति तद्भवेत् ॥
अ. चि. २.५८

Here, in the definition of *Tārkya*, *Sautra*, *Śābdīya* and *Śāstraja* types, he defines not separately as done by Dharmadāsa, on account of their similar nature. He omits also, the unnecessary words like, *dṛśā*, *uttaraiḥ*, *jñeyam saṁjñā* and *bhāṣā*.

(23) वर्ण एवोत्तरे यत्र तद् वर्णोत्तरमुच्यते ।
वाक्यं यत्रोत्तरं तत्तु वाक्योत्तरमिति स्मृतम् ॥
वि. मु. २.६६

वर्ण एवोत्तरं वाक्यमेवोत्तरमुदीर्यते ।
वर्णोत्तरं भवेत्तत्तद्वाक्योत्तरमपि स्फुटम् ॥
अ. चि. २.६४

Again, in the definition of *Varṇottara* and *Vākyottara*, he defines them not separately as done by Dharmadāsa, because of their similar nature.

(24) श्लोक एवोत्तरं यत्र तच्छ्लोकोत्तरमुच्यते ।
खण्डोत्तरं भवेदर्धं श्लोकात्पादात्तदुत्तरम् ॥
वि. मु. ३.१

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श्लोकार्धपादमात्रं तु यत्रोत्तरमुदीर्यते ।
श्लोकार्धपादपूर्वं तदुत्तरं त्रिविधं मतम् ॥

अ. चि. २ ६७

Once again, he defines *Ślokottara*, *Khaṇḍottara* and *Pādottara* types not separately as they are of the same nature. He gives also a clear definition by removing the ambiguous words *ślokāt*, *pādāt*. etc.

(25) चत्वार्यराणि पादाभ्यां नेमिं पादद्वयेन च ।
लिखित्वा दक्षिणावर्तं चक्रं प्रश्नमवेहि मे ॥

वि. मु. ३.१०

चक्रं त्वालिख्य मध्ये विलिखतु सदृशं वर्णमेकं चतुष्कं
तद् द्वारासु प्रलेख्यं प्रविलिखतु महादिक्षु चत्वारि विद्वान् ।
मध्ये रूढानि सप्तेतरवरदिगरेष्वष्ट रूढानि कुर्यात् ।
कुर्याद् बाह्यासु दिक्षु प्रलिखतु विषमान् वा समान् श्लोकचक्रे ॥

अ. चि. २.७७

Again, in the definition of *Cakrapraśna*, he gives a detailed definition instead of Dharmadāsa's brief one.

(26) वर्णद्वयद्वयैकैकदलभूतदलाष्टकम् ।
सर्वोत्तराद्यवर्णेन पद्मं स्यात्कृतकर्णिकम् ॥

वि. मु. ३.१३

सर्वोत्तरादिवर्णैर्यत् कृतकर्णिकमष्टभिः ।
दलैर्द्विद्व्यक्षरापूर्णैः पद्मं तत्प्रणिगद्यते ॥

अ. चि. २.७८

Here, in the definition of *Padmapraśna*, he removes the odd construction *dalabhūtadala* by the plain word *dalaiḥ* only. In it, the same letter comes often, hence the plural *varṇaiḥ* is more preferable to the singular *varṇena*.

(27) काकस्येव पदं त्र्यस्रं यत्तत्काकपदं मतम् ।

वि. मु. ३.१७

काकस्येव पदं यत्र वर्णव्यावर्तनं भवेत् ।
ऊर्ध्वाधःक्रमतो धीरैस्तत्काकपदमुच्यते ॥

अ. चि. २.८२

Again, in the definition of *Kākapada*, he gives a detailed and clear-cut definition instead of short and ambiguous one given by Dharmadāsa. Moreover, he explains his definition in a prose passage.

(28) तिर्यगधोऽन्यरेखाभिर्गोमूत्रीं द्विपदी द्वये ।

वि. मु. ३.१७

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यत्रैकान्तरितं पाठ्यमूर्ध्वाधः क्रमतोऽक्षरम् ।
तां हि गोमूत्रिकामाहु सर्वविद्याविशारदः ॥
अ. चि. २.८३

Once again, in the definition of *Gomutrikāpraśna*, he gives a detailed and clear definition instead of short and ambiguous one given by Dharmadāsa. He removes the indistinct word *anya* by placing the exact contrary word *ūrdhva*.

(29) वर्णेनैकेन च द्वाभ्यां सर्वैर्वा सर्वदिग्गतैः ।
उत्तरं सर्वतोभद्रं दुष्करं तदिदं यथा ॥
वि. मु. ३.२०

एकेन वाथवा द्वाभ्यामक्षरैः सर्वदिग्गतैः ॥
उत्तरैर्यत्तदाख्यातं सर्वतोभद्रमञ्जसा ॥
अ. चि. २.८७

Here, in the definition of *Sarv tobhadrapraśna* he improves a lot by placing the particle *vāthavā* instead of *ca* because there exists the sense of option. He expresses also more clearly by the noun *akṣaraiḥ* instead of the pronoun *sarvaiḥ*.

(30) प्रतिलोमानुलोमाभ्यामुत्तरेण गतागतम् ।
मध्यवर्णविलोपेन तच्चानेकप्रकारकम् ॥
वि. मु. ३.२३

गतप्रत्यागतं तत्स्यात् प्रतिलोमानुलोमतः ।
यदुत्तरेण तन्मध्यवर्णलोपादनेकधा ॥
अ. चि. २.९२

Here, in the definition of *Gatapratyāgatapraśna*, he has better expression in *gatapratyāgatam* used in place of *gatāgatam*, as it gives its name in full. Again, he aims at brevity, by substituting *anekadhā* for *anekaprakārakam*.

(31) आदौ मध्ये तथान्ते वा वर्धन्ते वर्णजातयः ।
एवद्वित्रादयो यत्र वर्धमानाक्षरं हि तत् ॥
वि. मु. ३.२९

एकद्वित्र्यादयो वर्णजातयो यत्र वृद्धिगाः ।
आदौ मध्येऽवसाने वा वर्धमानाक्षरं च तत् ॥
अ. चि. २.९८

Again, in the definition of *Vardhamānākṣara* he removes the unnecessary word *tathā* by using the necessary word *avasāne vā* and the particle *hi* by *ca*.

(32) आदितो मध्यतोऽन्ताद्वा हीयन्ते वर्णजातयः ।
एकद्वित्र्यादयो यत्र हीयमानाक्षरं हि तत् ॥
वि. मु. ३.३६

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हीयन्ते वादितो मध्यादन्ताद्या वर्णजातयः ।
यत्रैकद्वित्रिकाद्यास्तद्धीयमानाक्षरं मतम् ॥

अ. चि. २.१०५

Once again, in the definition of *Hiyamānākṣara* he replaces the unnecessary particle *hi* by a meaningful word *matam*.

(33) अन्योन्याक्षरवर्तिन्या चैकान्तरतयाथवा ।
शृंखलाबन्ध इत्युक्तः ग्रन्थिमान्नागपाशकः ॥

वि. मु. ३.४६

यन्मिथोक्षरवर्तिन्या रेखयान्तरितः स्फुटम् ।
तमाहुः शृंखलाबन्धं भवशृंखलया च्युताः ॥
नागाकारधरे बन्धे वर्णाः पाठ्याः कृतान्तराः ।
प्रोक्तवाक्योद्भवं श्रित्वा नागपाशं विदुश्च तत् ॥

अ चि. २.११४

Here, in the definition of *Sṛṅkhalābandha*, he supplies an expletive, more poetic and agreeable foot *bhavaśṛṅkhalayācyutāḥ* for the completion of the verse. He puts also, the significant word *sphuṭam* in place of the unnecessary particle *ca*. Moreover, he substitutes an indistinct and one-worded definition by a clear and detailed definition of *Nāgapāśa* in a verse, fully explained in a prose passage.

(34) भाषाभिश्चित्रितं यत्स्यात् संस्कृतप्राकृतादिभिः ।
सन्तश्चित्रं तदिच्छन्ति संशुद्धं त्वेकभाषया ॥

वि. मु ३.९

संस्कृतप्राकृताद्युक्तिवैचित्र्यं यत्र विद्यते ।
तच्चित्रमेकवाण्या तु शुद्धं तत्परिभाष्यते ॥

अ. चि. २.११६

Again, in the definition of *Citra*, he amends the expression *bhāṣābhiścitritam* by *uktivaicitryam*, a scientific term of Sanskrit Poetics. He omits also, the prefix *sam* in the word *saṁśuddham*. Again, he aims at brevity by illustrating three kinds of this variety instead of nine illustrated by Dharmadāsa.

(35) व्यक्तीकृत्य कमप्यर्थं स्वरूपार्थस्य गोपनात् ।
यत्र बाह्यान्तरावर्थौ कथ्येते ताः प्रहेलिकाः ॥

सा द्विधार्थी च शाब्दी च विख्याता प्रश्नशासने ।
आर्थी स्यादर्थविज्ञानाच्छाब्दी शब्दविभागतः ॥

वि. मु. ४.१-२

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बाह्यान्तरार्थद्वितये हि यत्र यं कंचिदर्थं स्फुटमानिगद्य ।
विवक्षितार्थः सुविगोपितोऽसौ प्रहेलिका सा द्विविधार्थशब्दात् ॥
अ चि. २.१२५

Once, again, in the definition of *Prahelikā*, he replaces the word *vyaktīkṛtya* by the expression *sphuṭamānigadya* on account of non-existence of any suggested sense in it. Again, he puts the word *vivakṣitārtha* in place of *svarūpārtha* because the sense is intended (*vivakṣita*) here. He incorporates in a single verse the said definition given by Dharmadāsa in two different verses.

(36) Between the discussion of *Citra* and *Prahelikā* types, Dharmadāsa opines that other varieties, if agreeable to scholars, may be treated as the varieties of *Praśnottara* type of *Citra Alaṅkāra* because he has shown the direction only in this matter ; while Ajitasena actually illustrates the different varieties like:—

त्रिर्व्यस्तत्रिःसमस्त, त्रिर्व्यस्तद्विःसमस्त, स्पष्टान्धक, आदिविषम अंतरालाप, अंतर्विषम बहिरालाप, निह्नुहुतैकालाप etc. not treated by Dharmadāsa.

(37) Dharmadāsa devotes an entire chapter for defining and illustrating *Prahelikā*, *Gūḍhākṣara*, *Cyutākṣara*, *Dattākṣara*, *Cyutadattākṣara* etc. But Ajitasena treats some of the varieties by illustrating only from *Pūrvapurāṇa* and *Jīnaśataka*, as the definitions can be apprehended from their proper names. He mentions this in the following verse :

श्रीमत्समन्तभद्रार्यजिनसेनादिभाषितम् ।
लक्ष्यमात्रं लिखामि स्वनामसूचितलक्षणम् ॥
अ. चि. २.१२८

Moreover, he accepts all the varieties of *Cyutākṣara* enumerated by Dharmadāsa and adds some new varieties like *Dvyakṣaracyuta*, *Ekottarākṣaracyuta* etc. He omits *Gūḍhākṣara*, *Cyutadattākṣara*, and *Dattākṣara* but discusses the different varieties of *Citrabandha* at length.

(38) Lastly, he follows the order of Dharmadāsa in the treatment of 42 varieties of *Praśnottara* type of *Citra Alaṅkāra*.

A close study of all these 38 points, reveals to us that Ajitasena is highly indebted to Dharmadāsa, in the discussion of *Praśnottara* type of *Citra Alaṅkāra*. Of course, this indebtedness is not found in the illustrations, because, throughout his work, Ajitasena quotes from *Pūrvapurāṇa* etc. according to his vow :

" अत्रोदाहरणं पूर्वपुराणादिसुभाषितम् " (अ. चि. १.५)

taken, in the beginning of his work. Moreover, Ajitasena is in habit of following other rhetoricians like *Vāgbhaṭa* etc., in his exhaustive discussion of the usual topics covered in other works on poetics. On the other hand, Dharmadāsa has

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composed a smaller original poem about *Praśnottara* and *Prahelikā*, the neglected types of *Citra Alaṅkāra*. Hence, his definitions and illustrations are original. Thus, Ajitasena's indebtedness to Dharmadāsa is obvious.

Now, Ajitasena's indebtedness to Dharmadāsa proves that the latter preceded the former. Dharmadāsa flourished about 1300 A.D. Hence, Dr. K. V. Ramesh, followed by many scholars, is right when he assigns Ajitasena to the last quarter of 15th century A D., on the basis of historical evidences. In view of Ajitasena's indebtedness to Dharmadāsa, Dr. Nemi Chandra Shastri, the editor of *Alaṅkāracintāmaṇi*, is not right in fixing Ajitasena's date in the year 1266 A.D. Moreover, as Ajitasena and Vijayavarṇī are contemporaries, Vijayavarṇī's date cannot be fixed in the last quarter of 13th century A.D., as done by my *Guru* Dr. V. M. Kulkarni, the editor of *Śṛṅgārārṇavacandrikā*. Of course, he has not closed the discussion, but has ivited further opinions if any. In my opinion, the date of Vijayavarṇī along with that of Ajitasena, needs verification in this light. Hence, Late Dr. A. N. Upadhye, the general editor of *Alaṅkāracintāmaṇi*, is quite right, in recommending the verification of Ajitasena's date. The foregoing discussion is my humble effort in this direction.

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INTRODUCTION TO ŚIVATATTVARATNĀKARA : AN ENCYCLOPEADIA OF POLITY, ARTS, CRAFTS, ETC.

By

GANESH THITE, Poona

Introduction :

Śivatattvaratnākara is an encyclopeadic work in Sanskrit, composed by Basavabhūpāla. It consists of 9 chapters called *Kallolas* each of which is again divided in 108 sub-chapters called *Taraṅgas*. Each *Taraṅga* contains different number of verses the total of them being about 30,000. Basvabhūpāla *alias* Basappanāyaka flourished between 1694 to 1714 (Cf. *Śivatattvaratnākara*, II, ed. R. RAMASHASTRI, Mysore, 1969, p. 5) and the date of the composition of this work is about 1709 (Cf. *Śivatattvaratnākara*, ed. S. NARAYANASWAMISHASTRI, Mysore, 1964, introduction, p. 3). Basavabhūpāla and his ancestors were ruling over the territory called Keḷadi. This territory extended to south of Goa upto Chennanore and Shimoga district of Karnāṭaka was also included in it. Basavabhūpāla composed this work in order to answer the querries of his son viz. Svarūpaśekhara. The work is mostly of the nature of collection of information. It contains ample information on various topics, collected from various *Smṛtis*, and treatises on Śaivism, Polity, Music, Medicine, Erotics, Art of Cooking etc. The author has also incorporated some historical information about his dynasty, starting from Caṇḍappa upto his parents viz. Somaśekhara and Cennambā. This dynasty was ruling over the Keḷadi-land from A.D. 1500-1763. In addition to the present work, Basavabhūpāla composed *Subhāṣitasuradruma*, work in Sanskrit and *Sūktisudhākara*, a mixed work in Sanskrit and Kannaḍa. In the introductory part of the *Śivatattvaratnākara*, the author declares that he has obtained proficiency and wisdom in all the arts, through the grace of Lord Gaurīnātha and that before composing this work, he has thoroughly referred to numerous works:

Lokānāṁ tu hitāya sārakeladīsiṁhāsanādhīśvaro
Gaurīnāthakṛpārjitākhilakalāpāṇḍityavibhrājitaḥ /
Kurve'haṁ basavendrabhūmiramaṇo ratnākarākhyāṁ kṛtiṁ
Sarvaṁ prekṣya ca vākprapañcamasakṛt putra tvam ākarṇaya // I.1.18; cp.

Vidyāḥ samastāḥ samavekṣya bhūyaḥ saṅgṛhya cārthāniha padyarūpaiḥ /
Vaconigulmaiḥ Śivatattvaratnākarābhidhānāṁ kṛtimātanoti // I.1.24.

Contents and Sources of Śivatattvaratnākara :

In this encyclopaedic work there are, naturally enough, numerous subjects and the matter is collected from various sources. At the end of each *Kallola*,

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the author has mentioned the sources from which he has taken the information contained in that *kallola*. Thus the information about cosmogony, Geography, duties of *Varṇas* and *Āśramas* is taken from the Vedic, Āgamic, Purāṇic and Smṛti-texts. Information about the Political science is taken from the *Kāmandakīyanītisāra*, about the mathematics from *Śāstranidhīpradīpikā*, *Jyotiṣārṇava* etc., about music from *Dattilam*, about dramaturgy from Bharata's *Nāṭyaśāstra*, about erotics from Vātsyāyana's *Kāmasūtra* and about jewels from the treatises of Bṛhaspati and Śukra. Medicinal lore is borrowed from Aśvins and Vāgbhaṭa, architecture from Viśvakarman, the lore of divination on the basis of various marks on the body, from the treatise named *Sāmudratilaka*, Horse-lore from *Śālihotra* and Elephant-lore from *Pālakāpya*. In this way information of various sorts is taken from various sources.

Although, apparantly, the *Śivatattvaratnākara* contains numerous topics, I feel that *the real importance of it can be revealed only when it is studied from the point of view of History of Religions*. The *Śivatattvaratnākara* abounds in various kinds of customs, superstitions, worships of deities, offerings of sacrifices, *dakṣiṇās* (gifts) to priests, various positive and negative rules of behaviour etc. In this way it is a great source of Religious details. Even though there are included various so-called sciences, they are more religious than scientific. Therefore, the *Śivatattvaratnākara* deserves to be surveyed as an encyclopaedia of Religion. An attempt is made here to survey this work from this point of view.

Cosmogony :

In the beginning of the *Śivatattvaratnākara* we get long lists of eighteen Mahāvidyās, Upaniṣads, Vedāṅgas, major and minor Smṛtis, major and minor Purāṇas, Āgamas etc. (I.1.27-95). All this literature is *religious* one. Then the view of Śaivism on the origin of material world from the Lord Śiva is expressed (I.3.1). The ultimate principle viz. Brahman is described as partless, whole, eternal, etc. (I.3.22-23) and from it various *liṅgas* of Rudra have been born and from them the whole world consisting of sentient and non-sentient has been originated (I.3.4-9). All the beings are elsewhere said to be born of Rudra and being merged into him (VII.3.37). Whatever is best of all is called *Mahat*. Rudra being the best of all the gods is called *Mahādeva* (42). He resides in the Śivaloka and knows everything (50).

There are seven worlds and in each world there is one *liṅga* of Śiva, which are named as Śiva, Śambhu, Śaṅkara, Śitikaṇtha etc. (II 4.54). The people in that world by worshiping the *liṅga* in their own world become favoured by that *liṅga* and get their desires fulfilled (55). There are seven islands viz. Jambuka, Śaka, Kuśa, Krauñca, Śālmali, Gomeda, Puṣkara (II.5.11). The Jambuka-island is at the centre and around it there are seas and islands in the following order:—Jambu-island, sea of salt water, Śāka-island, sea of milk, Kuśa-island, sea of curds, Krauñca-island, sea of ghee, Śālmali-island, sea of sugar-cane-juice,

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Gomeda-island, sea of liquor, and Puṣkara-island, sea of sweet water (12-19). There are seven countries (*varṣa*) viz. Bhārata, Kiṁpuruṣa Hari, Ramyaka, Uttara, Hiraṇmaya and Uttarakura (II.7. 6-7). The name Bhārata is derived from Bharata (name of a sage-*muni*) and one can get heaven or salvation through this country only (IV.1.8-9).

The Sun is said to be at the distance of one lac *yojanas* from the earth (III 3.28). The Moon is further at the distance of one lac *yojanas* from the Sun (III.4.57). Then there is the circular path of constellations, that of Mercury, Venus, Jupiter, Saturn and Rāhu (82 ff). Rāhu, who is of the form of a serpent, consists of darkness, i.e. the power of covering the Moon and the Sun as a boon from the lord Brahman (III.4.100-101).

Some omens in connection with the rain-fall are following. If it rains at the time of Sun's passage in the month of Kārttika and Mārgaśīrṣa, the crop will be neither too much nor too little (III. 2.3). At the time of Dīpāvali if there are some white clouds and some yellow clouds, there will be good rain at some places but at some places there will be drought. If on the seventh day of bright fortnight of the month Śrāvaṇa, the moon is in the Svātī constellation, there will be good rain. If the first lightning in a year appears in the east, there will be good rain but if in west, there will not be rains at all (49-50).

Duties of Varṇa and Āśrama :

There are four *Varṇas* viz. *Brāhmaṇa*, *Kṣatriya*, *Vaiśya*, and *Śudra* and among these the *Brāhmaṇa-varṇa* is the best. (IV.4.4). A *Brāhmaṇa* should learn, teach, perform sacrifices for himself and for others, give and take *dakṣinās*. A *Kṣatriya* should look after the subjects, give *dakṣiṇās*, perform sacrifice, should learn, should take part in battles, and kill the enemies and evil-doers. A *Vaiśya* should look after the cattle, practise trade, commerce, usually agriculture, give *dakṣiṇās*, perform sacrifices etc. (5-9). For agriculture four things are essential: oxen, seeds, rain and good earth (22-23). A *Śūdra* should serve the three upper classes without cheating them and remain satisfied with whatever he gets (24).

There are four stages of life (*āśramas*) with which a person is called *Vratī Gṛhī*, *Vanaga*, *Bhikṣu* (25). The age at which the initiation-ceremony is to be performed is eight in case of a *Brahmaṇa*, eleven in case of a *Kṣatriya* and twelve in case of a *Vaiśya*. As a concession, it is allowed to perform the initiation-ceremony at the age of sixteen, twenty-two, and twenty four years of the individuals belonging to the three classes, respectively (26-29). If a person of these castes remains uninitiated even after the concessional age he will be a *Sāvitrī-patita* (fallen from the *Sāvitrī*-formula). Nobody should talk with the *Sāvitrīpatitas* (30). The *Sāvitrīpatitas* should observe the vows like *Cādrāyaṇa Kṛcchra* etc. for twelve years (31). The sacred thread (*yajñopavīta*) should be

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made of cotton in case of a *Brāhmaṇa*, of hemp in case of a *Kṣatriya*, and of wool in case of a *Vaiśya* (32). The initiated student should reside in the house of his teacher, should wait upon him and learn the sacred vedic lore from him (38). Everyday in the morning and evening he should worship fire, perform the *Brahmayajña* and offer libations of water to the ancestors (41). He should live on alms (43). He should avoid liquors, meat, women, salt, chewing betel, washing the teeth, eating what is left, sleeping during day etc. He should not use umbrella, shoes, fragrances, garlands and ointments (47-48). He should not study on the eighth, fourteenth and fifteenth days of a fortnight, on the day when a vedic scholar comes to the house, at the time when there appears halo of lustre around the sun, at the twilight-time, when there is a roaring in the clouds, at the time of quarrel, if a meteor or lightning falls and if it rains untimely (49-52). Yama destroys the progeny, intelligence, fame, glory, power and health of him who studies on the day of no study (58). After finishing the study of the Vedas one should give gifts to the teacher and by his consent enter into the stage of a house-holder (IV.5.1-2). The bride should be beautiful, from good family, religious, of good conduct, diseaseless and with a brother (4-5). She should not be of weeping or yawning nature, diseased, with more or less limbs, with the lower lip hanging down, one who laughs or weeps while eating, with bearded face, of ill-teeth, of harsh speech, etc. (7-10). Among the eight kinds of marriages, the *Brāhma*, *Daiva* and *Ārṣa* kinds are prescribed for a *Brāhmaṇa*, the *Rākṣasa* only for *Kṣatriyas* and *Āsura* kind only for *Vaiśya* and *Śūdra* (25). After marriage one should perform the duties of a house-holder and perform the sacrifices addressed to Gods, *Bhūtas*, Fathers, and men (27-28). One should perform the *Śrāddha*-ceremonies (36). Before entering into the stage of Forest-dwellers one should let the wife to dwell with the children or take her with oneself. In the forest, one should not cut one's hair or nails, sleep on the earth, subsist on fruits and roots, keep oneself busy with study (47-52). One may enter into the stage of renunciation at any time when one becomes disgusted with the worldly happenings. One should remain calm and quite, full of restrain, naked or wearing only an old small piece of cloth and with fully shaved head. He should dwell in a village only for one night and a city only for three nights. He should subsist on alms, mutter the sound *Om* and meditate on the Lord Śiva. In this way one would get salvation (54-63).

General Rules of Behaviour :

While eating one should not speak. He who blows on the drink and then drinks, drinks liquor as it were. To eat mere salt is as bad as to eat beaf (IV. 6.23-27). Therefore one should avoid these things. While drinking, one should not make noise, otherwise one would go to hell. After the meals one should throw mouthful water for twelve times (IV. 6.35), and eat betel-leaf (36-37). One should avoid food of others and should not abuse others. One should not

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sit putting one leg on the other. One should not let the lock of hairs on the top of the head, loose. One should not apply the oil remained after applying it to the head, to the other parts of body. One should not abuse *Brāhmaṇas* (38-55). One should pay obeisance to the seniors (56-58). A *Brāhmaṇa* should not pay obeisance to a *Kṣatriya* etc. One should not pay obeisance to an heretic, a thief, an ungrateful, a *Vrātya*, an astrologer, a dementiated person, one who is running, an impure, one who is bathing, one who is eating, one who is vomitting, and one who is sleeping. One should also not pay obeisance to one who does not repay obeisance. Such a person should be considered as a *Śūdra* (59-66). One's merit is lost if one does the following things—bath on the ford where washermen wash clothes, meals in the house of a whore, shaving at the house of a barber, going through between a teacher and a student, Śiva and his bull etc. (68-70).

Karmavipāka—(Retribution of Deeds) :

One invariabaly gets good or bad result of good or bad acts. In giving the details of how bad acts lead one to hells, many hells are described. The names themselves of the hells are very much significant. Thus in the hell named Raurava people weep (*ru*—to weep) (II. 2.12). The hell Mahātamaḥ consists of immense (*mahā-*) darkness (*tamas*) (14); in Suprapīḍana there are many tortures (*pīḍana-*) (15) and Malaparvata is nothing but a mountain of dirt (26) etc. In the hells the sinners are punished severely. They are bound with hot chains, beaten by Yama's servants, made confess their sins, thrown into the wells full of dirt (33-40). Hot iron nails are pierced into the ears of those who have listened to the abuse of their teachers (46). Needles are inserted into the eyes of those who have looked at women of others or of teachers with greedy eyes (49-50). Those who have touched women of others are made to embrace a hot iron image of woman (55). Those who have been angry are rubbed on harsh stones along with salty water (64-66). Hot iron nails are pierced into the eyes of those who have smelt the flowers in the garden near a Śiva-temple (71-72). In such descriptions we get an idea of *fantastic sadism of ancient Indians*. It is added that those sinners at the time being punished do not die until their sin is fully reduced. Therefore one is advised not to sin at all. After going through all these tortures these sinners are born as grass, then as insects, birds, animals and finally as men (102-107). But even in that birth as a human being, there is some ill sign indicative of their sin. The sin in the earlier existences takes birth in them in the form of a disease. Thus a killer of a *Brāhmaṇa* suffers from consumption. One's teeth become black if one drinks liquor. One's nails, become bad if one steals gold. One who kills a king will suffer from " king's disease (*Rājayakṣmā*) ". If one, being impure, looks at the Sun, he will be night-blind. One who does not take bath will suffer from head-ache. A robber of white cloth or silver suffers from white leprosy. By killing an elephant one

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will suffer from "elephant-skin" disease. *In this list of crime and disease, there appears to be the principle of sympathetic magical relation of cause and effect.* An abuser of Śiva will be born as a pig for seven births, will suffer from leprosy for seven births and finally he will be born as a son of slave-woman (3-53). For the sake of removing the sins, there are ways like expiations. Thus for example the killer of a *Brāhmaṇa*, should, as an expiation, undergo renunciation, should live in forest, observe this vow for twelve years and during that period should die for the sake of a cow or a *Brāhmaṇa*, if possible (IV.7.3). To drink any spirituous liquor is great sin. If, however, one drinks it as a medicine, one has to undergo Initiation (28). The greatest reaction against all the sins is, however, to utter the auspicious name of Śiva, the Lord. By means of it the sin committed in all the last seven births is removed. There are crores of verses which describe what is merit (*puṇya*) and what is sin ; but they can be described in a half-verse ; to help others is the merit and to harm others is the sin

(*ślokārdhena pravakṣyāmi yaduktaṁ granthakoṭibhiḥ* /
paropakāraḥ puṇyāya pāpāya parapīḍanam // (II.3.57).

Over-all Decadence in the Kali-era :

In the tenth *Taraṅga* of the fourth *Kallola*, there is a description of the poor state of religious life and over-all decadence of the society in the Kali-era. Only one-fourth religion remains in the Kali-era (5). This era is a black-era (*tamoyuga*). Therefore, in it even Hari (i.e. the Lord Viṣṇu ; literally yellow) becomes Kṛṣṇa (Black) (5). Any religious person devoted to ritual is hated by the people (6). Nobody observes vows, nobody meditates or performs sacrificial ceremonies (7). Everybody is jealous, practises hypocracy ; all are short-aged (8). The *Brāhmaṇa*s neglect the study of Veda ; they are busy in wrong religion ; proud in vain (11). Everyone considers himself to be a scholar and opposes others (12). No mercy, nor gentlemanliness remains. Everyone is just like a *Śūdra* (17). The kings become greedy, Anybody possessing horses, chariots etc. can become a king (18-19). *Brāhmaṇa*s become servants of *Śūdra*s (20). They rob the wealth of good people and widows (26). People keep cows only for the sake of milk (and not for any religious purpose) (35). No *Śūdra* serves a *Brāhmaṇa* (36). They begin to live on bribe (38). The quantity of the milk of cows decreases and no ghee can be procured out of what milk is obtained from them (62). Money alone is considered as the criteria of good qualities (68). Might becomes the criteria of Religion and Right (69). The mere sacred thread (*yajñopavīta*) decides the Brāhmaṇa-hood (70), A fast speaker is taken for being learned, acceptance means marriage ; bath means purity (71). In this way religion decays in the Kali-era. There is, however, one consolation viz. those who will worship Śiva and meditate his name become similar to Śiva and are not troubled by the Kali-era (75).

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Unusual Startling Phenomena and their Results :

Due to evilness of Kali-era, there occur numerous unusual startling phenomena (*utpāta*) which are portents and they suggest evil results (IV.11.1). If a white crow appears then the king dies or the country is annihilated (4-5). A person dies in a house where an owl cries (5-6). The sudden fall of a palace, of an arch of a door, or of doors etc suggests death of the king (6-7). If the order of seasons is broken, if the musical instruments remain dumb even after being struck, if the animals and birds of forest enter into village and those of village enter into forest, aquatic beings come out of the water and wander on ground, female jackals howl, cocks cry in the evening, it should be taken as a bad omen (8-16). Similarly fall of meteor, hollow around the Sun or Moon, earth-quake, all these phenomena suggest some thing dangerous (22-24). Images of the deities may weep, laugh, perspire, stand up, burn, make their mouth downward, give out smoke from mouths and all this is an ill-omen (42-45). If no pacificatory rites are performed after such phenomena, evil results may come even in the period of three years that follow. Therefore, pacificatory rites must be performed. In such rites deities should be bathed and worshipped with flowers, incense and fragrances. Offerings should be given for seven days. *Brāhmaṇas* should be fed and given *dakṣiṇās* (gifts). On the eighth day land, cows and gold are to be given to them (50-52). Pacificatory rite should be performed also when trees weep or laugh (60-73). If women give birth to children either too early or too late or give birth to unhuman beings such as animals, birds, serpents it should be considered as an ill-omen. It suggests that the country will be ruined. The king should remove such women out of his territory and then feed *Brāhmaṇas*. Then there will be pacification (87-89). It is clear that in absence of scientific knowledge these and similar phenomena were supposed to be dangerous and some magico-religious ritual was performed in order to pacify them.

Dreams :

Dreams are also concieved to be omenous. They are regarded to be powerful of suggesting good or bad results. The results of the dreams seen in the early morning are experienced within twelve days; of those seen at the time when cows are milked are experienced within three days and of those seen at the time when cows are let graze on pastures are experienced on the same days (V. 3.6-7). There are three kinds of dreams : those caused by wind or bile or phlegm. In dreams caused by wind one sees oneself flying in the air. Due to bile one sees gold, sun, lamp, forest-fire etc. In the dreams caused by phlegm one sees oceans, rivers, lakes, pearls, geese, white lotuses, stars etc. (10-12). This classification is based on sympathetic magic rather than scientific principles. In connection with the suggestivity of dreams, there is a following rule : the dreams seen by diseased, sorrowful, worried, sexually desirous and over-cunning people do not

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suggest anything factual. Dreams seen without any intention are likely to be realized (14-15). One's family prospers if one sees the king, elephants, horses, gold or cattle in one's dreams (16). One prospers if one sees oneself climbing on palace, mountain, tree or being besmeared with excretions, weeping or dead, that is to be interpreted as auspicious (17). If one sees bright disk on the sun or moon, one becomes free from diseases (19). If one sees that one is drinking sea, one will get kingdom (23-24). Drinking liquor in the dreams is also auspicious (27-28). If one sees a dog, fox, or vulture, one gets sorrow (57); if a crow, falcon, goblin, fiend, one gets calamity (60). If one sees that one is embraced in one's dream by a woman wearing red garments, adorned with red mark on the forehead, that night should be considered as the last night in the life of one (62). If one sees oneself besmeared with honey, ghee, or oil, one will get diseased (66). If in the dream stars are seen falling, one will die (69). In connection with the suggestivity of dreams it may be observed that some things are evil both in the real as well as in the dreams e.g. fox, vulture etc. Some things are good in the real but evil in the dreams thus e.g. excretions. Some things are good both in the real and in the dreams e.g. gold, cows, elephants etc. The superstitions in connection with the dreams are purely magical. They have no connections with hygiene.

Omens :

Śivatattvaratnākara describes many other omens suggesting good or bad results. Omens give good or bad results or suggest the coming events (V. 8.3-4). Thus if at the time of going out, wind blows from behind, and if it is cool, fragrant and gentle, then there will be success in one's undertakings (5-6). If at that time one sees a dog, the colour of that dog is indicative. The white, red, yellow, black and variegated dogs are to be considered to be belonging to *Brāhmaṇa, Kṣatriya, Vaiśya* or mixed caste respectively. If a *Brāhmaṇa* dog goes by the left, one will be successful lately (31). If a *Vaiśya* dog goes by the left, one will get success on the same day (32). If a *Śudra* dog goes by the left, there will be success without any hindrance (33). The howling of jackals also has suggestive significance. If a jackal howls in the night at the south, one will get pleasure; but if it howls at the west then that kingdom will be attacked by foreigners (44-45). If a jackal makes noise like *phe-phe*, the city will be destroyed; if it makes noise like *hū-hū* then it is a good omen, if it makes noise like *bhū-bhū*, then there will be some calamity (50-51). There are similar omens in connection with the noise of a crow also. If it makes noise sitting on a banyan tree, one gets meals of one's taste (52). If it makes *krāṁ krāṁ* it is a good omen; if *kuṁ kuṁ*, one gets wealth; if *kve kve*, one gets gold (56). After listening the noise of a crow one should count one's shadow with one's feet. To those feet one should add thirteen and divide by six. If there remains one then one becomes ill; if there remain two then one gets profit, if three then

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travel, if four then food, if five then wealth, and if zero then death. This information has been preached by Parāśara (65). If a crow sits on one's head, one will die (60). While going out of the house one sees a happy, good-behaviour-ed *Brāhmaṇa*, a prostitute, maiden, rice-grains, flowers, fruits, cattle, sandle, fire-sticks, *dūrvā*-grass, ghee, corpse, musical instrument, mirror, jar full of water, *cakravāka*-bird, elephant, jewels or gold, it is a good omen (98-103). If, however, one sees a eunuch, a dumb, a deformed person, a person who hates *Brāhmaṇas*, an ascetic, a sterile woman, an ascetic woman, oil, wine, vomition, iron, a cat, a rope, husk, hair, a winnowing basket, an owl, a buffallo, a monkey, a donkey, or empty vessels, it is an ill omen (104-112).

Astrology and Lore of Marks on the Body :

These two lores are also included in the *Śivatattvaratnākara*. One tries to know the things which cannot be directly perceived, with the help of these occult lores. Saturn, Jupiter and Mars look at the seventh place from own place (VII.8.4). All the lords of the triangles should be considered as auspicious (5). One's life can be known from the eighth place (22). In the aspect (*daśā*) of the lord of the twelfth house one dies (25). Similarly in the aspects of evil planets there is a possibility of one's death (27). To *Meṣa*-ascendant Saturn, Mercury and Venus give bad results while Jupiter and Sun give good results. For *Vṛṣabha*-ascendant Jupiter, Venus and Moon are bad but Saturn and Sun are good. For *Mithuna*-ascendant Mars, Jupiter and Sun are bad but Venus is good. For *Karka*-ascendant Venus and Mercury are bad but Mars and Jupiter are good. For *Siṁha* ascendant Mercury and Venus are bad but Mars is good. For *Kanyā*-ascendant Mars, Jupiter and Moon are bad but Venus is good. For *Tulā*-ascendant Jupiter, Sun and Mars are bad but Saturn and Mercury are good. For *Vṛścika*-ascendant Mercury, Mars and Venus are bad but Moon is good; for *Dhanus*-ascendant Mars and Sun are good, but Venus is bad. For *Makara*-ascendant Venus and Mercury are good but Mars, Jupiter, and Moon are bad. For *Kumbha*-ascendant Venus is good, but Jupiter and Mars are bad. For *Mīna*-ascendant Mars and Moon are good but Saturn, Venus, Sun and Mercury are bad (41-64). The Rājayoga begins in the aspect of the *Māraka*-planets (32). If the lords of quadrangles and those of triangles come into contact, that leads to Rājayoga (17). If the lord of the ascendant is placed in the sixth, eighth or twelfth place, the person concerned does not get any bodily pleasure (86). If the Lord of the fourth place is in the ascendance or the lord of the ascendance is in the fourth, the person concerned owns a house (91). If the lord of the ascendance is in conjugation with the Sun, the person concerned becomes blind; if with the Moon, blind at night (92). In connection with the female astrology, it is told that if Mercury is in the seventh or nineth, and Mars is in the eleventh, the woman concerned gets wealth, sons and grandsons (112). Similarly, if there is Mercury in the fifth or nineth place and Venus in the

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twelfth place in the horoscope of a girl she will be a queen (120-121). Similarly some prognosticatory significances of the marks on the body of a girl are described as follows—If there is a circle, *Svastika*, conchshell, lotus, flag, fish, umbrella on the foot of a girl she will be a queen (VII.9.5). But if there are serpent-like lines there, then the girl will have to suffer poverty (16). The woman who raises dust while walking, will destroy the family (21).

The prognostications of the signs on the body of a man are also similarly told. Thus the feet of a king are soft and without sweat. They appear like a tortoise. The feet like winnowing basket, with protruding veins, with fingers distant from each other, indicate poverty and pain (VIII.10.3-4). The hands of a king are round like the trunk of an elephant, they reach his knees, and are even. The hands of a poor man are very short and hairy (39). The hands of a king are warm, soft, redish, sweatless, fleshy, with red nails and long fingers (43). If a man has redish palms he is rich, if blue one a drunkard, if yellow one, he approaches women unworthy to approach, if stained one, he is poor (44). If the lines on the palm are minute and deep that is a good omen. (57). If, however, they have branches, dry, black, it is a bad omen (59). If there are on one's palm, signs like fish, throne, umbrella, *cāmara*, it is a good omen (74-78). If one's chin is too long or too short, one will lose money (99). Face of the shape of full-moon is auspicious. Men with the face like women become childless. Persons with round face are cunning. Persons with long face are poor. Persons with small face are misers (104-106). A person with puffed cheeks and brilliant one will become a king. A person of even cheeks will become minister and one with hollowed cheeks will become poor (109-110). Those with nose like the beak of a parrot will be happy and live long ; those with big nose are lucky, those with short nose are thieves, those with flat nose become slaves of their wives and those with curved nose are rich (110-112). A person with yellow eyes is a thief, red eyes, a king, blue eyes, proud, white eyes, wise and brown eyes, wealthy (115-116). Weeping without tears is auspicious but that with ample tears is inauspicious (137-138). Laughter without shaking the body is auspicious. One who shuts the eyes at the time of laughing is an evil man (138). The kings with the face similar in appearance to that of a bull, tiger, lion or an eagle defeat their enemies, those with face similar in appearance to that of a buffalo, monkey, camel, hog, or he-goat, are happy in connection with progeny and money, those with face similar to that of an ass are poor (166-167). After having told such broad rules, the *Śivatattvaratnākara* adds a remark that those who in their earlier existences worshipped the lord Śiva, they get bodies with good signs and prove to be lucky (207). Thus ultimately due to the devotion to Śiva in the earlier existence one gets a body with good signs and because of good signs one gets good results. In this way *the lore of Astro-*

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iogical predictions and that of predictions based on bodily signs are ultimately based on Religion.

The subjects dealt with upto now can, by and large, be applicable to all men. But the *Śivatattvaratnākara* is interested in advising mainly a king. There is some information on the polity, jurisdiction, warfare etc. But moreover, the *Śivatattvaratnākara* is a "guide" of king in connection with the royal enjoyment. Therefore the subjects like establishment of a city, architecture of royal palaces, paintings in them, music, garden, enjoyment of bath, sandals, clothes, ornaments, jewels, food, jugglery, poetry, children, carriages, wrestlings, etc. are dealt with numerous details in the *Śivatattvaratnākara.* Side by side this text also deals with the medicine of men, of animals and of trees, poetics, erotics etc. *It should be, however, noted that although this text contains many so-called sciences, the treatment of each science is full of enormous mass of rituals, taboos, superstitions. These subjects are dealt with from the magico-religious rather than scientific point of view. So this work is a very rich mine for the study of history of Religion.*

Polity :

Generalia—There are many political thoughts spread in the *Śivatattvaratnākara.* Sometimes we meet with didactic verses which are meant for the general guidance of a king. Thus a king should abandon greed, be tolerant, should not commit sins, speak truth, serve wise men, be merciful towards the sorrowful people etc. (V. 4.53). Similarly he should make friendship with good men and avoid the company of bad men (49). He should not indulge himself in self-praise (50-53). He should give gifts, speak gently (50), protect those who have surrendered to him (53).

Tricks of destroying the Enemy :

Śivatattvaratnākara mentions numerous tricks of how a weak king can destroy a strong king. Some of these tricks appear to be realistic while the others are magico-religious ones. Thus it is said that one should mix poison in the tanks, wells and lakes in the kingdom of the enemy (V. 5.34). One should poison the food, drink, fruits, flowers, ornaments, clothes, ointments, fragrant smoke (*dhūpa*), bed, seat or sandals which the enemy is going to use (35-37). One should attack the enemy when he is involved in dice-play, instrumental music, games, hunting, journey, wrestles, feasts, etc. (39-40). These devices seem to be realistic. But there are others of magico-religious nature. Thus the king should ask his priest to perform sorcery for killing his enemy. This priest should be skilled in Atharvavedic practices, restrainful, and knower of magico-religious ritual and formulas. The priest should perform offering, mutter sacred formulas or apply smoke or arrows made sacred with formulas and destroy the enemy of the king (41-45). The following sorcery-rite is called *bhasmakūṭa* i.e. " ash

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sorcery ". In this rite the priest should gather ashes from *Agnihotra*, funeral place, house of a low-caste and throw it on the army of the enemy with formula in which there are many meaningless syllables. Then all the army becomes ruined within a few months (65-67)

Qualities of a King :

In other respects a king and a common man are similar. But a king has some special qualities like tolerance, firmness, command, generosity, and valour (V. 6.2-3). A king should be omnipresent just like wind, with the help of his spies (12). He should learn the quality of accomplishing any work whether small or big, with full force, from lion (18). From cock he should learn the quality of getting up early in the morning (20). From crow he should learn the qualities of seeing far, alertness, and lack of laziness (21). From donkey he should learn the quality of working even when tired, paying no attention to cold or heat, and remaining ever satisfied (23). The officers are generally cruel, exacting money from others, cunning and just like *Rākṣasas*. The king should protect his subject from such officers (26). If the king is not protective, even the left hand would rob the right one (27). A king who always protects his subjects and wins their love gets wealth (3-4). A king who does not protect his subjects lives in vain (4-5). The fire born out of troubled subjects burns out the family, wealth and life of a king (5-6). A king with good qualities obtains fame, happiness and luck (24).

Kinds of Kings :

There are three kinds of kings. The best king is he who is self-dependent. One who is partly dependent on himself and partly on his ministers is middle and one who is totally dependent is bad (V. 7.4-6).

Three Forces of a King :

A king should possess three forces (*Śakti*). The first is called *Prabhuśakti* consisting of undenied command (15). The second, called *Mantraśakti* consists of sound counsel. The counsel with oneself remains secret. Even the god Brahmā cannot disclose it (19). Counsel with others should be done very secretly. At the time of counsel one should keep aside the dumbs, blinds, ignorants, women, children, olds, and parrots and take counsel in a place sufficiently distant from these (20). The counsel should take place in a place at top floor or in forest. It should be done after the lunch, at noon or early morning, after the sleep (21-23). The subjects of counsel should be following ones—destruction of enemies, procurement of wealth, salaries of employed staff, honouring of friends, education of children of the king, protection of harem, training of horses, elephants etc., the anger or affection of citizens, income and expenditure, favourableness or reverse of the planets, defence of forts, increase of treasure, maintenance of wells and gardens, removal of thieves, position of foods and grains

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etc. (23-30). The third force of the king, called *Utsāhaśakti*, consists of continuous mental enthusiasm for work (39-40).

Nature of King's Policy :

While describing the nature of kingly policy, *Śivatattvaratnākara* quotes following well-known verse:

Satyānṛtā ca paruṣā priyavādinī ca hiṁsrā dayālurapi cārthaparā vadānyā |
Nityavyayā pracuranityadhanāgamā ca vārāṅganeva nṛpanītiranekarūpā || (40).

Thus the kingly policy is sometimes true, sometimes false, sometimes hard, sometimes soft, sometimes cruel, sometimes sympathetic, sometimes economic, sometimes generous, always spending and always gaining a lot—thus the king's policy has numerous appearances and is similar to a prostitute.

Tax and Treasury :

A king should take the fiftieth part of cattle and of gold from his subjects. Similarly he may take the eighth, twelfth or sixth part of the grains according to the situation of crop and to the quality of the land (36-38). The land which is not being used for agriculture should be allowed for grazing of the cattle. The gardens around the temples should be allowed to be used by the ascetics. The gardens near the city, being full of deers and devoid of cruel animals should be kept by the king for his personal use. The king should appoint officers for the sake of protecting the hilly forests on the border of his kingdom. The king should take the tenth part as a tax from the people who live in the forest on the fruits, roots, grass, vegetables etc. (40-43). While taking tax, the king should not trouble the subjects. One who wants milk will not get any if one cut the udders of a cow. Similarly one will not be benefited by troubling the subjects. The king should milk the cow in the form of earth only at the proper time (28-29). Three parts of the taxes should be used for Religious, Economic and enjoyment purposes. One fourth of the taxes should be preserved as a treasury. For, a king without treasury is destroyed (44-45).

Castles :

Like treasury castles are also important. As a serpent without poison, elephant without rut, a king without castle becomes helpless (46). There are nine kinds of castles. The " Watery castle " is one surrounded by deep water The " Mountain-castle " is difficult to climb upon and built in stones. " Earth castle " is built with earth. The " Forest-castle " is one surrounded with thorny thick trees. The " Desert-castle " is one situated in desert where it is difficu to get water outside the castle but there must be water in the castle. Tl " Wooden-castle " is one prepared out of bamboo wood. The " Human-castle is one consisting of armed men. Out of these the watery-castle and mountai castle are of the highest quality. The wooden castle and human castle are

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the lowest quantity. The remaining ones are of middle quality (47-55). In castle there must be numerous mechanisms, and arms. Its doors must be undetectable. There must be, in the castle, a big storage of stones, sand, instruments of artizans, medicines, musical instruments, jaggery, various kinds of oils, ghee, honey, all sorts of grains, earth, cow-dung etc. (56-60).

Army :

The army is of six kinds. Out of those the hereditary, paid, friendly made are the best ones. The army came into relation because of birth or activity or maintained on contract is middle one. Army consisting of people residing near mountains, of *Niṣāda* or *Mleccha* caste is of lower degree. The army, the members of which were originally belonging to the defeated surrendered enemy is of lowest degree. It should not be believed upon nor kept very close. This army should be kept in front at the time of battles (61-66). The army should be provided with armours, helmets etc. It should have flags etc. (68). The chiefs of the hereditary army should be honoured with jewels, ornaments, clothes and agreeable speeches (71). The army should receive salary at the proper time (72). The salary must be given daily or monthly or after three, four or six months or yearly according to the requirements of the king. Through secret agents he should know the details about army (73-74). After each fortnight the king should himself look after the army. Those armymen who are hard-working, valiant and armed ones should be honoured and those who are idle, and having no arms should be punished (75-76). The armymen should have good horses, elephants and chariots (77-81).

Horses (The hypology) :

The *Śivatattvaratnākara* deals in details with hypology i.e. science of horses. For horse is an important factor of royal possessions and of army. Therefore a king is required to know the science of horses. But it is noteworthy to find how this " Science of horse ", like the other so-called " sciences " is full of magico-religious details. Thus the mythological origin of horses described by the *Śivatattvaratnākara* is important from this point of view. The primordial horse viz. *Uccaiḥśravas* was born out of sea, when the Gods and *Asuras* were churning it for the sake of ambrosia. Similarly according to another myth, the horses were born out of the tears of Brahmadeva and of Agni (VII. 12.3-4). Such mythological details are a common factor of many so-called Indian sciences. Of course we should not forget that mythology is a part of religion and not of sciences. According to another myth, the horses, previously, had wings and could fly, in air. Indra asked a sage named Śālihotra to cut the wings of the horses so that they can be carrying-animals. Then the sage cut the wings of the horses with the help of missile in the form of consecrated *darbha*-grass. Then as a way of compensation the sage gave a boon to the horses in accordance with which the

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feet of horses became speedy, and the horses became draught-animals of gods and kings (15-20).

Castes of Horses :

There seems, in the mediaeval period of Indian history a mania for classifing anything into various castes like Brāhmaṇas, Kṣatriyas, Vaiśya and Śūdras. This classification is often based on sympathetic magic. Thus in classifying the horses, it is said that the horses with restrainful nature, of good character, of pure behaviour, lustrous, white-coloured or yellowish-coloured, fond of garlands, fragrances, milk-food, ghee etc. are to be considered as *Brāhmaṇas*. The horses which are strong, eager to carry chariots, of angry nature, valiant, of loud voice, of big body and of black colour are to be considered as *Kṣatriyas*. The horses of red colour, tolerant of Sun, wind etc, of hardworking nature, able to carry heavy load are to be considered as *Vaiśyas*. The horses of impure conduct, eating the rest of others, beating their owners with feet, are to be considered as *Śūdras* (21-33). Obviously this classification is not based on science but on magic.

Good or Bad Omens about Horses :

Good or bad omens about horses are also based on magical principles. The horses that have redish lips, thin tongue, firm teeth, broad eyes, small and attentive ears, long neck, broad chest, long manes, round and fleshless knees, circular hoofs somewhat hollow back and straight thighs are to be considered as auspicious (44-57). A horse having red mouth, feet and hair is called *Bhora* (77). A horse of the colour of ripe rose-apple-fruit is called *Jambva* (79). A horse with yellow hair and yellow tail is called *Harita* (80). A completely white horse with a black ear is called *Śyāmakarṇa* and is worthy of being killed in the *Aśvamedha* sacrifice (82). A horse with all the four feet white and with mouth black at the central part is called *Kalyāṇapañcaka* and is always auspicious (83). A horse with all the four feet black and with all the remaining body white is a messenger of Yama (Death-god) as it were. It is to be avoided (91). A horse of ash-colour or with crooked tail or of completely black colour is also to be avoided (100-101). A horse with gait like that of a lion, leopard, elephant, goose, peacock, bull, monkey or camel, is auspicious and causes increase to the wealth of its owner. Crooked or interupted gait is, however, inauspicious (102). If the smell of the ears, nose, eyes, mouth, sweat, urin, excrements etc. is not foul, then it is suspicious, and if it is foul, then it is inauspicious (103). The noise of a horse similar to that of a lute, flute, drum, etc. is auspicious ; but if it is harsh or like that of a camel, then the owner of that horse loses his wealth (105). If there is a whirlpool on the chest of a horse, its owner prospers (142). If there is a whirlpool on its upper lip, the mother of the owner would die (152) ; if it is on its lower lip, the owner him-

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self would die (153) ; if it is on the ear, the owner would lose his wealth (156) ; if it is on the tail of it, he would be defeated (160). If there are two whirlpools turned towards the right, the enemies will be destroyed (176-177).

From the movements of a horse, future is suggested. If a horse neighs raising its mouth or digs ground with its hoof, then the owner would get victory (214). If a horse suddenly urinates or excretes or weeps, it suggests defeat (215). If a horse cries loudly in the early morning it suggests foreign invasion (216). If it puts earth or dry grass or wood in its mouth, it suggests danger (222).

Speed of Horse :

The speed of a horse is very important. If a horse has no speed, its colour, or the whirlpools on its body are all useless (VII.13.147). A horse who runs a distance of hundred arches within sixteen units of time is of the best quality ; within twenty-four, is of middle quality and within thirty-two is of low quality (148-150).

Riding on the Horse :

A horse-rider should have following qualities. He should be able to control the horse. He should be habituated to horse-riding. He should be able to know the mind of the horse which he is riding. He should be intelligent. He should endure wind, keep his neck upright and remain firm on his seat (151). If he is too fat, angry, foolish, frightened, sitting unsteadily, beating the horse unnecessarily, the horse will not carry him (155). While driving a horse of *Brāhmaṇa*-caste one should give him something for eating. To a *Kṣatriya* horse one should mildly ask to move. To a *Vaiśya* horse one should rebuke for the sake of driving and to a *Śūdra*-horse one should beat with a stick (156). About beating a horse when and where, there are following rules : thus if it neighs one should beat it on the nose ; if it errs, then on its cheek, if it is frightened, then on the chest, if it goes astray, then on the thighs and if it becomes angry, then on the arm-pits (158-159). If horses are not driven, they lose their ability. If, however, they are driven too much, they become thin and diseased (160-161).

Horse : an abode of deities :

Horse is not considered to be merely a useful animal, but an abode of all deities. His head is Brahmā; eye, the Sun; forehead, the Moon; nose, Nirṛti; tongue, Sarasvatī; palate, Śukra; mouth, Bṛhaspati; chin, Mitrāvaruṇau; throat, the Moon, hair on the body, Gandharva; manes, the lightening; chest, the Sādhya-gods; the front legs are Aśvins; the knees and thighs, the directions ; its mind, Varuṇa; speed, Viṣṇu; its happiness, Kubera (178-185). *Thus horse was looked at from the point of view of Religion. The horse-lore is considered to be a part of Religion rather than of Zoology.*

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Elephant (Science of elephants) :

Like horse, elephant is another animal useful to the king. So the science of elephants is also included in the *Śivatattvaratnākara*. This science of elephants is also a part of Religion.

While describing the origin of elephants it is narrated that previously elephants used to wander in the heaven. But due to the curse of a monk, they came to earth as forest animals (VII. 11.8). Elephants can be obtained in the forests near Gaṅgāsāgara, Hemādri, and Prayāga, forests on Śrīśaila, Vedaśaila, forest near the Bhṛgukaccha of Sahya-mountain, as well as in Saurāṣṭra etc (9-14). An elephant which is seven spans high, nine spans long and of circumference of ten spans is considered to be auspicious (27). An elephant which roams on mountains, which is neither too slim nor too fat, the colour of the teeth and eyes of which is like that of honey, the spinal cord of which is like a bow, whose body is very much well-shaped, is called *Bhadra* (Auspicious) and one gets some magical results by riding upon such an elephant. These are like obtainment of success and long life, removal of sin, increase of power and lustre etc. The second kind of elephants is named as *Mandra*. These reside near lakes. They are tall, enduring, fond of destruction, with a long trunk, big ears and large belly. The third kind of elephants is called *Mṛga*. Elephants of this kind live in forests. Their colour is oily. Their trunk, feet, and neck are curved. They are slim (33-39). Elephants contain divine elements in them and the possessor of elephants gets some positive results due to them. Thus for example an elephant with white spots on his body has elements of Brahmadeva in him. The possessor of such an elephant gets health and victory (44-45). An elephant who remains in rut for a long time, who is brave, who becomes happy after listening to thunder, has elements of Prajāpati in him. The possessor of such an elephant prospers in progeny (47). The hair of an elephant containing the elements of Agni, are similar to flames and his eyes are of brown colour. In a battle this elephant kills the enemies as Agni (5 -57). The trunk of an elephant having the elements of Viṣṇu is narrowing one and his breath is fragrant. His body is covered with hair. His colour is golden like that of *Ketaka*. He is dwarf and there are spots on his body of the form of conch, wheel and club. This elephant deserves to be king of elephants. By possessing such an elephant one becomes rich in wealth and food (60-70). In this way there are divine elements in elephants. *This implies that elephants have religious significance and the so-called science of elephants deserves to be studied from the point of view of history of Religions.*

In elephants also there are four castes. A *Brāhmaṇa* elephant is fond of bathing in water, angry, coward and gourmand. A *Kṣatriya* elephant is brave enthusiastic, and skilled in battle. A *Vaiśya* elephant stores grass in his mouth,

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is intelligent, and keeps his anger in his mind for a long time. A *Śūdra* elephant is mean, dirty, and not to be subdued unless beaten (73-77).

Science of Weapons :

Since weapons are very much essential for warfare, *Śivatattvaratnākara* gives details of " science of weapons ". According to it bow is the weapon for *Brāhmaṇa*, sword for *Kṣatriya*, lance for *Vaiśya*, and club for *Śūdra* (VIII. 2.24-25). There are seven kinds of battle classified according to weapons : battle fought with bow, wheel, lance, sword, knife, club and hands. A person who knows all these seven is called *Ācārya*; who knows four is called *Bhārgava*; one who knows two is called *Yodhhṛ*, and one who knows one, is called *Guṇaka* (26-27). The instruction in the " science of weapons " should begin on the proper day and constellation (27-30). First, some offerings should be given to deities. Gifts should be given to priests. The priests and maidens should be fed. Asceties and Śaiva yogins should be worshipped. The teachers also should be worshipped (31-32).

While describing the importance of Archery it is said that there should at least one Archer in a city. Then enemies cannot dare to attack (VIII. 2.3). A teacher should teach archery to a good *Brāhmaṇa* only. One should not teach this lore to a greedy, ungrateful and dull student (23-24). A student should observe a fast, wear a cleanly washed garment, pay abeisance to the teacher and ask for a bow and the teacher should give it to him after making it sacred by uttering some sacred formulas over it (33-34). The bow should be always less heavy than what an archer can be able to carry. Similarly it should not be bigger in its size than the archer (39-40). The staff of a bow should be with three, five, seven, or nine joints. Then it is auspicious. But that with four, six or eight joints is not auspicious. Similarly the staff should not be too ripe, or too old, burnt or containing a hole, for it is inauspicious (45-47). The string of a bow should be made of cotton, or of sinew of a female deer, a she-buffalo, a cow or of skin of bamboo (56-58). The arrows should not be too broad or too thin, unripe or grown up in bad soil, or broken (62). The arrows should be two hands in length and one little-finger in breadth (64). Feathers of geese, cranes, herons, or vultures should be attached to arrows (65). The points of arrows should be made of iron, and be appropriate to the measure of the arrows (70). Taking aim with an arrow is of four kinds. In the first, the archer as well as the aim is steady. In the second, the archer is steady but the aim is moving. In the third the archer is moving but the aim is steady. And in the fourth, the archer as well as the aim is moving (100-103). Before taking an aim, one should pay homage to Śiva, Gaṇeśa, the teacher, the bow and the arrows, and take permission of one's teacher (117). Near the aim, a vessel of bronze should be kept and sound should be produced. The archer, with his eyes closed should concentrate

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his mind, listen to the sound and shoot. Every-day he should practise from a longer distance. The shooting with the help of mere sound is very difficult and only a person with *good luck* can do this (156-159).

While giving information about sword, it is said that a sword fifty fingers long is good, forty fingers middle and thirty-six fingers low (V. 9.26-27). In order to be victorious in battle there should be many magico-religious qualifications in the sword that one uses (22). If there are some defects in it, dangers are likely. Thus if the sword is broken, the user will die; if there is a hole in it, he will be poor (26-27). If however, there are some good signs on a sword that sword is helpful for getting some good results. Thus the signs of conchshell, wheel, portal, *Cāmara*, flag, fish, tortoise, garland etc. are auspicious (28-29). If there is a sign of *Śivaliṅga* on a sword the possessor of this sword need not fear of poison or of lighting. If there are signs of birds like goose etc. on the sword, the possessor will get wealth and victory (29-32). About swords, there are following taboos. Thus one should not see the reflection of one's face in it. One should not tell its price (59). *In this way the lore of arms which is useful to a king, is full of many magico-religious details.*

Science of War :

In dealing with the subject, the author of the *Śivatattvaratnākara* deals with various policies like treaty, war etc. in the following manner. A treaty (*sandhi*) is of four kinds. (1) The friendly treaty—To form a treaty with a good king for the sake of friendship. (2) In the second kind of treaty a king gives his own daughter to another king and makes him friendly. (3) In the third kind of treaty both the kings oblige mutually. (4) In the fourth kind of treaty a king makes presents of elephants, horses, jewels, gold and land to another king (V. 11.29-34). While dealing with war (*vigraha*) it is said that one should declare war with a king who is devoid of valour, assistance, counsel etc. (34-35). There are eight kinds of war. (1) *Kāmaja*—a war for the sake of a woman (2) *Lobhaja*—a war for the sake of money. (3) *Bhūbhava*—a war for the sake of land. (4) *Mānaja*—a war for the sake of revenge. (5) *Abhaya*—a war for the sake of protecting a refugee. (6) *Icchāja*—a war for the sake of a friend or a relative. (7) *Madaja*—a war resulting out of intoxication caused by liquor wealth or learning. (8) *Ekadravyābhilāṣaka*—a war between two parties desirous of one and the same thing (36-43). The next policy in the science of war is invasion (*yāna*). One should invade upon another king when he is in fat circumstances, diseased, devoid of army and treasury, deserted by friends, etc. The proper time for invasion is an auspicious day either in autumn or spring (44-46). At the time of invasion following verse should be meditated which contains the names of Arjuna :—

arjunaḥ phālgunaḥ pārthaḥ kirīṭī śvetavāhanaḥ |
bībhatsur vijayaḥ kṛṣṇaḥ savyasācī dhanañjayaḥ ||

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Thereby one gets victory (69-71). Before invading, the banner should be worshipped. On this banner there should be some auspicious signs like *swastika* or the pictures of eagle, thunderbolt etc. (74-75). A further policy in the science of warfare is *Āsana* i.e. status quo position. When there is a drought in the kingdom of the enemy it is better to wait and watch how the people in his kingdom fight with each other and get themselves ruined (V. 12.2-3). The next policy in the science of warfare is called *āśraya* i.e. taking recourse. When one has no army, or when a more powerful king is threatening him, one should take recourse to the same threatening king or to a still more powerful king or to a fort (23-29). Sometimes one has to behave according to the policy called *dvaidhībhāva* i.e. double dealing. In this policy a king declares one thing and does something else (30-43). A king who knows these all kinds of policies very well, becomes victorious (41-42). There are four kinds of strategies viz. *Sāma* (conciliation), *dāna* (bribery), *bheda* (dissension) and *daṇḍa* (punishment). Out of these *sāma* is the best; *bheda* is middle, *dāna* is low and *daṇḍa* is the lowest (43-44). In the *sāma*-strategy, one should speak sweet words, or speak while taking an oath, or remind the other king of the friendship in earlier times, or promise to give him villages, elephants, money etc., or offer oneself (50-57). In the *bheda*-strategy, one should try to separate someone from the inimical king by saying him, " This king does not give you any money ; he will insult or arrest you ; he covets your wife etc. " (58-71). While using the *dāna*-strategy, one should give to the enemy whatever he desires e.g. elephants, villages ornaments, gold, etc. (77-96) When these three strategies fail one should employ the fourth one viz. *daṇḍa*. This consists of ruining the land of the enemy, mutilation of the people in his kingdom, robbing cows, men, grain etc. from that country, killing the people etc. (102-105). Before starting a battle a king should honour the soldiers on the earlier day (V.14.4) and give horses and elephants to them (5). In the night a big din should be produced. The king should sleep on the bed of grass. In the morning, after getting up, the king should look into mirror (9). Then after the bath, he should worship the Lord Jagannātha, and give gifts to *Brāhmaṇas* (10-11). Good soldiers, even if they are few, prove to be superior to bad soldiers even if they are many (40). One who runs away from battle-field gets the sin of killing of a *Brāhmaṇa*. One who dies while fighting, gets the merit of *Aśvamedha*-sacrifice (46). In a battle, elephants, spectators or women should not be killed (47). While going on battles, water should be carried through camels (75). Thus there are various rules about warfare. But the reference to producing a big din, to worship of *Brāhmaṇas* and gods makes clear the *magico-religious characteristics of science of war* in the *Śivatattvaratnākara*.

Assistants of a King ;

The Assistants of a king should be possessing some high qualities. Thus the queen should be humble, paying respect to the elderly people, knowing what

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is to be done and what is not; having no jealousy towards her co-wives, and devoted to the welfare of the subjects. The ministers should be born in high families, wise, pure, knowers of policy, and able to tame the king if he follows wrong path. The royal chaplains should be efficient in practising pacificatory and propitiatory rites, and skilled in Atharvavedic practices. The astrologers should be *Brāhmaṇas*, without hatred, and knowers of movements of planets. The military chiefs should be brave, and knowers of at least four languages. The treasurer must be skilled in examining iron, cloth, and jewels ; he should be having a big family, careful in keeping accounts and satisfied by nature. An accountant should know arithmetic well. A clerk should be of speedy hand and of quick grasp. The cooks should be hereditary, satisfied, with their nails cut, skilled in the work of cooking, and not susceptible to be attracted by the enemies. The physicians also should be hereditary, skilled in surgery, knowers of incantations and magic practices, able to treat men, animals, birds etc. The servants in the harem should be blind, cripple and old (V.15.29-104). Some of these qualifications (e.g. knowledge of incantations on the part of the physicians) are of magico-religious nature.

Judicial Activities :

Judicial activities form an important aspect of royal duties. *Śivatattva-ratnākara* gives two alternatives in this respect. Thus a king may himself look at these matters or appoint judges and get the work done through them. In the first alternative, a king should do the work with the assistance of a learned *Brāhmaṇa* (VIII.1.18). According to the other alternative, the king may employ a *Brāhmaṇa*, learned in the legal matters and there should be some assistants to this *Brāhmaṇa*. These assistants should also be learned and impartial (VIII.1.19-20). If however these assistants go against the law in giving their judgement, they should be fined double of amount for which there is the law-suit (21). If there is violation of any law given in the *Smṛti*-literature, and if it is reported to the king it becomes a matter of litigation (22). Following are the signs indicating that an accused person is guilty :—Thus if he moves here and there, if there is perspiration on his forehead, if his face becomes pale, if he speaks stammeringly, or speaks self-contradictorily, it may be understood that he is guilty (30-32). The witnesses should be born in good family, religious, truth-speaking, straight-forward having sons, rich, performers of *Śrauta* and *Smārta* rites and at least three in number (87-88). Women, children intoxicated, dementiated, crippled, relatives, enemies, thieves, heretics etc. should not be used as witnesses (89-90). A witness giving false report goes to that hell where those who kill a woman, or a child or those who set houses on fires go (93). In the absence of witness, an affidavit can be considered to be valid provided that it is not done under some force or for the sake deceiving (108) Judgement can be given on the basis of an ordeal also. An ordeal is to b

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performed at the time of morning, in the presence of the king and *Brāhmaṇas*, by the accused person bathed with garments and observing fast (116). At the time of Fire-ordeal, the accused person should take a hot iron-ball and take seven rounds around the fire while reciting the following verse in which fire (Agni) is requested to declare the truth :

tvam agne sarvabhūtānāmantaścarasi pāvaka /
sākṣivat puṇyapāpebhyo brūhi satyaṁ kave mama //

If afterwards the hands of the accused are found to be unburnt, he is to be considered to be innocent (124-128). In the water-ordeal, the accused person says, " Protect me O Varuṇa, with truth " and sits down in water with his mouth in the water, as long as a man runs and brings back an arrow released at that time. If the accused man is found in the same position in the water, by the runner, he is to be understood as innocent (129-130). While performing a poison-ordeal, the accused person prays to the poison to be ambrosia if he is guiltless and swallows the poison. If then he does not vomit or defecate, he is to be understood as guiltless (131-132). In this way *it will be clear how the judicial system was based on magico-religion.*

Debts etc. :

When the head of a joint family dies his inheritors have to pay his debts (63). A woman need not pay the debts of her husband or son. Similarly a son need not pay the debt taken by his father for the sake of drinking, gambling or for the sake of sexual enjoyments (65).

While dividing one's wealth one can give equal share to all or according to one's own wish (135).

If a king fines someone illegally he should dedicate the double of the amount of fine to Varuṇa and then give it to a *Brāhmaṇa* (267-268). Thus it will be clear that the basis of the judicial system is Religion.

Enjoyments of Kings :

The subjects dealt so far will come under the title " duties of kings ". The subjects that follow will be entitled as " enjoyments of kings ". But it is necessary to note here also that although *Śivatattvaratnākara* appears to be a " guide of enjoyments " to a king, the information on this subject is also based on magico-religious doctrine. And here also worship of deities, gifts to be given to priests, numerous rules and taboos, and superstitions play an important role. *Thus the information about the enjoyment of a king also forms a part of the study of history of Religions.*

A king should be coronated on an auspicious moment (V. 11.4).

Building a City :

In order to build a city a land should be chosen in which all sorts of minerals are available, which is near to water, where there are national gardens,

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and where paths have been already created by the march of elephants (VI. 1.8-10). In a city, the potters should be towards the east, the butchers towards the west, the oilmillers towards the north, the florist to north-east, and the *Śūdras*, artizans, etc. on the border-line (17-18). The houses of the *Brāhmaṇas* should be built on the white land; of *Kṣatriya* on the red; of *Vaiśyas* on the yellow and of the *Śūdras* on the black (30). The building of houses should commence on the asterisms like *Rohiṇī*, *Mṛga*, *Jyeṣṭhā*, or *Svātī*, in the bright fortnight of the *Vaiśākha*, *Phālguna*, *Kārttika* or *Śrāvaṇa* month (20-22). At the time of beginning the building of a house following kind of divination may be made. Thus a one span-deep pit should be dug and the earth therefrom should be put again into it. If the earth happens to be more than the depth of the pit, it is an auspicious omen; if equal, it is indifferent; and if less, it is an evil omen (31). The wood to be used in house-building should not be of trees on which there are nests of birds, which are deformed by winds or fire, dried, broken, crooked, from temples, from funeral place, from the place near a confluence, of the trees which are thorny, milky, and of the tutelary trees (33-35).

Temples :

There should be temples in a city. A temple of Viṣṇu should be built in western part while that of Śiva should be in north-east (V. 10.20).

Art of Painting :

A king should build a theatre and on the walls of the theatre there should be various kinds of pictures. While painting the gods, Brahmā, Viṣṇu and Māheśvarī should be painted 124 fingers high, Durgā, Lakṣmī and Sarasvatī should be 120 fingers high, human beings 72 fingers high, Gaṇapati and Vāmana 60 fingers high and *Kinnaras*, and *Piśācas* 36 fingers high (VI. 2.73-83).

Nṛtta (Dance etc.) :

In the theatre there should be danseuses. While praising dance it is said that it removes sorrow (VI. 3.3-4). At the time of birth of a son, or at the time of other festivals, the performance of dance is regarded to be auspicious (5-6). The dance of the *Tāṇḍava*-type was taught by Śaṅkara to Taṇḍu and by Taṇḍu to other ascetics (9-10). The *Lāsya*-dance was taught by Śaṅkara to Pārvatī, by Pārvatī to the daughter of Bāṇāsura, by her to Gopī and by Gopī to Saurāṣṭra-women (11-13). The *Mārga*-dance was taught by Citraratha to Arjuna, by him to Uttarā, by her to Matsya-people and from these people, it spread to other people (13-15). A danseuse, before beginning her dance, should pay obeisance to Brahmadeva, throw flowers on Sarasvatī, worship Śaṅkara, and pay homage to all the Gods and *Brāhmaṇas* (40 ff).

Music :

There are many magico-religious aspects to music also. Thus the notes are said to be connected with a particular genie and caste. Thus the *Ṣaḍja*,

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Gāndhāra and *Madhyama* belong to gods, *Pañcama* to manes, *Ṛṣabha* and *Dhaivata* to the seers and *Niṣāda* to *Asuras* (VI. 7.25-26). Similarly *Ṣaḍja and Madhyama* are *Brāhmaṇas*, *Ṛṣabha* and *Dhaivata* are *Kṣatriyas*, *Niṣāda* and *Gāndhāra* are *Vaiśyas* and the inner tone and minute tone are *Śūdras* (2)-27). Every note has its own deity and the *Ṣaḍja*, *Ṛṣabha*, *Gāndhāra*, *Madhyama*, *Pañcama*, *Dhāivata* and *Niṣāda* have Agni, Brahmā, Sarasvatī, Śarva, Śrīśa, Gaṇeśvara and Sahasrāṁśu as their deities respectively (30-31 .

The picturesque descriptions of various *rāgas* (melodies) are based on the magical way of thinking. Thus the *Varāṭikā*-melody is supposed to be a beautiful woman with the flowers of *Kalpa*-tree (a tree that fulfils all the desires of the person sitting under it), with the best bracelets, having beautiful hair and waiting upon her lover by means of *Camarī*-hairs (63). The melody named *Guṇḍakriyā* is weeping because of the separation from her lover, her eyes being swollen and face downwards etc. (75).

The association of a particular melody with a particular time has a magico-religious base. Thus the melodies *Deśākṣī*, *Bhairavī*, and *Devakrī* are born out of Sun. So they must be sung in the morning and never in the evening (131-134). One has to undergo an expaition if one sings a melody at an improper time. This expiation is of the nature of utterance of the name of Viṣṇu or Śiva or of music in praise of a deity. At an auspicious occasion like marriage the rule about the time of a melody can be rather loose (142-144).

The Lore of Trees :

The trees are not supposed to be a mere botanical phenomenon but a magico-religious phenomenon. So the cultivation of gardens, planting of trees, their growth and the tree-medicine all these subjects have numerous magico-religious aspects. By preparing a garden one is said to please the lord Śaṅkara (VI.10.4).

There are some superstitions about the planting of trees. Thus the trees like *Badarī*, *Kadalī and Dāḍimī* should not be planted near a house lest there would be hindrance to one's progress (14). The trees can grow even in a disfavourable land on account of the magico-religious influence of gods or kings (26). Before sowing the seeds one should take bath, worship gods, honour the teachers and *Brāhmaṇas* and make a gift of a land to the *Brāhmaṇas* (39). The planting of trees should take place on the constellations like *Viśākhā*, *Śravaṇa*, *Aśvini*, *Hasta* etc. (42). In order to save the trees from an evil eye one should throw a mixture of rice, curds and mineral salt at their roots (63-64). A peculiar magico-religious rite is prescribed for the sake of saving the trees and crops from rats, ants etc. In this rite a formula is to be muttered for 108 times and to be written on a leaf. This formula is a sort of ordinance given by Hanūmān to all such creatures asking them not to live in the field or garden. The ordinance also contains a threat of death-punishment to those who would

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break the ordinance. The formula also contains some apostrophic, meaningless syllables like *huṁ* and *phaṭ* (64-67). The magico-religious nature of this device is obvious.

In a garden, there should be a well which should be built on the auspicious asterisms like *Hasta*, *Maghā*, *Anurādha*, *Puṣya*, *Dhaniṣṭhā* etc. (139). If the well were to be dug in the south-west, the children would die, if in the north-west the women would die, if in the south-east or north-east then also there would be some danger. But the remaining directions are auspicious (140-141).

Trees are sometimes humanised and considered to be young heroes. They are supposed to give many flowers if their desires (*dohadas*) are fulfilled. Thus *Aśoka*-tree gives flowers when beaten by a young beautiful woman ; *Bakula* by the mouthful of wine thrown by her, *Kurabaka* by her embrace, *Tilaka* by her sight etc. (VI.11.92-93). This is all based on magic.

Erotics :

After preparing gardens the king should wander there along with women (VI.12.5 . The obtainment of elephants, horses and beautiful women is the result of worship of Śiva (VII.12.187f). Thus the enjoyment of worldly matters is a result of religious behaviour. The *Śivatattvaratnākara* then deals with erotics. This erotics also has some magical aspects. Thus in order to get the love of a woman following magical device may be used. One should get *Durvā*-grass dried in shed. Then they should be burnt with the burning threads soaked in ghee of a cow. Then the ashes should be collected and preserved in a box prepared out of horn. One should apply that ash to his forehead by means of the index-finger. When a woman sees that man she becomes attracted towards him (VI.13.75-77).

Bath :

About the king's bath with his body oiled, there are a few superstitions. Thus if he takes such a bath on Sunday he will get trouble; if on Monday, he will get lustre; if on Tuesday, he will get wealth; if on Thursday, he will lose his wealth; if on Friday, he will have to face some calamity; if on Saturday, he will get money (VI. 14.22).

Clothes :

One is advised to wear new clothes only on an auspicious day. Thus if one wears new clothes on *Aśvinī*-constellation, one will always get new clothes, if on *Rohiṇī*, then wealth, if on *Puṣya*, pleasure etc. (VI. 16.3-5). One should wear new clothes especially on festival-days, marriage-days, at the time of meeting with other kings, music, worship of gods etc. (8-10).

Garlands :

A king should wear garlands after first dedicating them to gods (36).

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Ornaments :

The ornaments were considered to be power-substances and a person who wears them was considered to get some magical results. The word *bhūṣaṇa* or *alaṅkāra* which denote an ornament literally means " that which strengthens " or " that which makes complete, strong " etc. In *Śivatattvaratnākara* also magical significances of ornaments are mentioned. Thus the ear-ornaments are supposed to make man meritorious. By using gold and pearl one becomes lucky. By using a ring one gets fame, merit and long life and can subdue others. The ornaments in general are a preventive means against poison (114-118).

Food :

While eating if one faces the east, one gets long life, if to west, one gets wealth and prosperity etc. (VI 20.9-10). Before eating food one should offer it to god (43).

Sleep :

A king should not sleep on a couch prepared out of wood of a tree struck by lightning, felled by wind, or elephants, or of one on which there are nests of birds, or of a tutelary tree (*caitya*), of one from crematorium, of one near the confluence of big rivers (164). By sleeping on a magico-religiously defective couch one will have to suffer from diseases, over-expenses etc. (165). A King should get up early in the morning and see some suspicious things like one's own right hand, sky, fire, a cow accompanied by a calf, jewels, lamp, images of gods etc. (190-193).

Medicine :

The various kinds of enjoyment mentioned above are possible to a king only if he has sound health. Therefore *Śivatattvaratnākara* deals with medicine. The medicinal lore also has many magico-religious aspects. The medicinal lore is said to have been of divine origin. Thus it was taught by Brahmā to Prajāpati, by Prajāpati to Aśvins, by Aśvins to Sahasrākṣa, by Sahasrākṣa to Agni and by Agni to the seer Āgniveśya (VI.21.4-5). A medicine-man-priest, on the hands of whom there are the signs of banner, a water-jar, lotus, fish, and bow is said to be auspicious (19). The diseases are personified and described in a graphic manner to be some demons as it were. Thus Cough is described to be thin bearing a bell in his hands and having broad eyes (III.5.45) The Consumption is also thin (47). Among the causes of diseases astrological situation as well as evil conduct are mentioned (VI. 21.106-107). The medicines prepared out of herbs grown up on streets, on an ant-hill, or ones brought without performing proper ritual on them are said to be useless (202-203). Thus *the medicinal values of the herbs depend not on their chemical properties but on the magico-religious ones.*

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Treatment of Poison :

The treatment of poison which is an important section of the medicinal lore has also many magico-religious aspects. Thus the serpents are classified into four castes viz. *Brāhmaṇa*, *Kṣatriya*, *Vaiśya*, and *Śūdra*. This classification is based on the mystic similarity of colours and other characteristics of serpents and of those ascribed to these castes (VI. 26.9; 15). If a serpent bites on Tuesday, Sunday, and Saturday, or on the 5th, 6th, 8th, day of a fortnight the person concerned will not be cured (90-92). In order to cure a person bitten by a serpent magico-religious formula should be used in which homage is paid to *Garuḍa* (Eagle) (VI. 27.6).

Jugglery :

A king is expected to see jugglery. Therefore *Śivatattvaratnākara* describes the tricks in jugglery. The juggler should catch a beautiful lizard on Tuesday occuring on *Puṣya*-constellation. Then he should worship it and pour on him the blood of his right little-finger. This rite should be performed for seven days. Then the lizard should be killed and dried. The powder of it is to be used for the sake of performing various tricks. Thus when the juggler applies it on his waist he appears to be naked even when he is wearing clothes (VII. 2.10-13). If applied to a palm-leaf, the leaf becomes a serpent (15). Similarly many tricks are described. In all such tricks the juggler should utter a sacred formula in which obeisance is paid to Rudra (146). *It will be thus noted that the jugglery is not based on mere tricks. It is also based on magico-religion.* We do not know whether a juggler can be successful by following the descriptions given in this text. In the modern jugglery with which we are familiar, it is the spectators who become " deceived " by the tricks made by the juggler because of their ignorance. The juggler does everything quite rationally and is himself not under illusion. But the juggler of the *Śivatattvaratnākara* himself also seems to be under illusion and whether he becomes successful in creating illusion of spectators is doubtful.

Poetry :

A king should maintain poets and enjoy the poems composed by them. Therefore the *Śivatattvaratnākara* deals with poetics. Metrics is also dealt with in the same context. In metrics there are eight kinds of groups of syllables based on their length. They have some magico-religious significances. Thus the group *ya* belongs to the deity of water and by using it in the beginning, one gets wealth The group *ra* belongs to fire and by using it in the beginning one invites the danger of fire and so on (VII. 3.25 ff). Similarly there are different results to be obtained in a magical way, of the use of different letters in the beginning of a poem. Thus by using *a* or *ā*, one gets pleasure; *i* or *ī*, wealth; ṛ, ṝ, ḷ or defamation and so on (26 ff). In the beginning of a poem no cluster except

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may be used; for it will not be auspicious. In the beginning of a poem if one uses a word signifying a deity or auspiciousness it *is* auspicious even though it may not be auspicious from some other point of view (33-34).

Treatment of Son by the King :

The *Śivatattvaratnākara* deals with the subjects like the sacramental rites to be performed for the son of a king, his education etc. Thus when a queen is pregnant, in the third month the rite called *Puṁsavana* (the rite which causes male progeny) is performed (VII. 7.4-7). In the eighth month the rite called *Sīmantonnyana* is to be performed. After the birth of a child the ceremoney named *Jātakarma* should be performed. Then the ancestral worship which takes place as a part of ritual to be performed at pleasing occasions should be performed (7-14). On the tenth day the child should be given name, which should be based on the astrological details or be the name of one of the ancestors (15-17). A rite of divination type should be performed. The utensils of various professions should be kept before the son. Of whatsoever profession the son touches the utensil, that profession the child will do in future (29-30). In the fifth month the son should be seated on the earth for the first time. At that time worship of Varāha (a manifestation of god Viṣṇu) and of Pṛthvī (earth-goddess) should be made and the earth should be requested to protect the son (31-36). When the son grows up, proper education should be given to him (54 ff). When the education of the son is over, the king should arrange his marriage (91 ff).

Pet Animals :

A king should possess some pet animals and take care of them. The pet animals, moreover, are not meant for simple amusement but for the magical significances attached to them. Thus a king should keep a beetle, pea-cock, swan, sparrow, cock, monkey, cat etc. near the stable of horses. Thereby the horses are saved from evil eye (VII. 13.188-189). A king should keep a dog having auspicious characteristics. Thus a dog that has five nails to each of three feet and six to one foot, one that moves like a lion and has long and soft ears brings wealth to its owner (VIII. 4.81).

Cattle :

A king should maintain cattle. A bull having one ear black and all the body white, brings food and wealth to the king (VII. 13.215). If twin-cows are born, that is not auspicious. When cows walk on two feet trodding the ground forcefully, the king will be diseased If cows weep, the king will die. If they cry, there is a fear of thieves (237). If a bull cries at night without any reason, that is auspicious. If flies and dogs trouble a bull, one should understand that there will be ample rains (238).

Wrestling :

A king should maintain wrestlers and arrange wrestles. He should feed

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them good food (VIII. 3.8-10) and see their wrestles on each alternate day (11-12). The wrestlers should take various kinds of excercise daily (60-64).

The Way of Liberation :

We gave some details of various branches of knowledges which are useful for the sake of enjoyment of a King. We noticed how the information is very much interesting from the magico-religious point of view. The *Śivatattvaratnākara* also deals with the ways of liberation. Now these ways consist mainly of details of worship of the Lord Śiva etc. and is thus of religious significance. Thus one is asked to undergo consecration (*dikṣā*) in Śaivaite school so that one will get liberation (IX. 2.107 ff). One should besmear ashes upon one's body. The ashes have many magico-religious significances one of which is liberation (VIII. 5.76). To one who mutters the sacred syllables, deities provide with enjoyment and liberation (VIII. 6.46). Even by touching the dust from the feet of a devotee of Śiva, one gets liberation (VIII. 8.53).

Concluding Remarks :

In this way we can notice how the *Śivatattvaratnākara* gives a lot of information important from the point of view of history of religions. *It contains various subjects which one would be tempted to call secular. But it is important to note that all the subjects treated in this text have many magico-religious aspects.* Even the sciences like medicine and arts like music are not free from magico-religion. *Neither any science nor any art is dealt with as a science or as an art but as a reltgious phenomenon.* In Indian way of thinking about human life, there are four human aims (*Puruṣārthas*): viz. *Dharma* (Religion), *Artha* (Wealth), *Kāma* (Enjoyment) and *Mokṣa* (Liberation). Apparently it seems that all these four human aims are of equal importance. But I feel that *Dharma* pervades all the *puruṣārthas*. *Dharma* was in ancient Indian way of thinking considered to be the means of *Artha* and *Kāma* (cf. *dharmādarthaśca kāmaśca—Mahābhārata* : 18.5.49). Further I may add that *Dharma was considered to be a means of Mokṣa (liberation) also.* We have already given some examples from the *Śivatattvaratnākara*, about religious practices leading to *Mokṣa*. In the classical *Advaita* (monistic) *Vedānta* philosophy direct knowledge of identity of *Brahman* (universal self) and *Ātman* (Individual self) is said to be the only cause of *Mokṣa*. Whatever ritual you perform may be helpful for purification of your mind and thereby be helpful for getting self-realization. But mere ritual cannot lead to liberation. It is however worthy to be remembered that this is the doctrine only of *one branch of Indian Philosophy*. Most of the Purāṇa-texts and similar ones however, say that ritual can be the direct cause of liberation. Thus it can be said that religion (*Dharma*) not only leads to wealth (*Artha*) and enjoyment (*Kāma*) but also to liberation (*Mokṣa*) according to many Indian texts. So ultimately religion is the most important human aim according to Indian way of thinking and not liberation.

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ON THE PRATYAYA RULES OF RATNĀKARAŚĀNTI*

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1. Many a valuable contribution to the various branches of Indian literature, including those of the so-called technical sciences, was made by Buddhist authors. Only a minor part of the relevant texts has come down to us for reasons too well-known, and only a fraction of them has been studied carefully so far. One of the most neglected fields among the technical sciences dealt with by Buddhist authors is without any doubt that of *Chandaḥśāstra*. To my knowledge there are only two Buddhist texts on metrics which have been investigated in detail, namely the *Chandoratnākara* of Ratnākaraśānti and the *Vṛttamālāstuti* composed by Jñānaśrīmitra. Both texts were written in the beginning of the eleventh century. The question arises whether there existed an original and independent school of metrics among the Buddhists comparable to that of Buddhist grammarians.

For the time being it might be premature to give a general and positive answer to this question because there is a limited number of unpublished *Chandaḥśāstras* written by Buddhist authors (manuscripts of which are preserved in the National Archives, Kathmandu, Nepal) which still have to be evaluated. But both the *Chandoratnākara* by Ratnākaraśānti and its autocommentary to be discussed presently bear strong evidence that metrics became a part of Buddhist technical literature only comparatively late, towards the end of the first millenium. Furthermore we shall see that it seems to be based entirely on non-Buddhist works of a later period their methods and opinions are taken over verbatim whereas the authors of the older period are known by name only, not by actual study of their works.

This I should like to demonstrate by an analysis of the *pratyaya* section of Ratnākaraśānti's *Chandoratnākara*. First of all, it might be useful to give a very brief description of this text, its transmission, and its author.

2. According to the Tibetan historical tradition Ratnākaraśānti was one of the leading teachers of Philosophy at the University of Vikramaśīla in the beginning of the eleventh century. One of his treatises on *Nyāya* has been published by Haraprasad Śhastri in his book *Six Buddhist Nyâya Tracts of Ratnakīrti, Paṇḍita Aśoka, and Ratnākaraśānti*, Calcutta 1910, Bibliotheca Indica No. 185. The *Chandoratnākara*, apparently one of his minor works, was

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edited already 20 years earlier by the German scholar Dr. George Huth, Berlin 1890. Huth's edition is entirely based on Tibetan materials, no Indian manuscript being available at that time. Fortunately, the Tibetan Buddhists had incorporated into their great collection of Buddhist scriptures not only a translation of the *Chandoratnākara* but also a transliteration of the original Sanskrit in Tibetan script. Both the transliteration and the Tibetan translation enabled Dr. Huth to establish a fairly correct text of the *Chandoratnākara*. An auto-commentary to this text by Ratnākaraśānti himself, a Tibetan translation of which is easily accessible and fragments of which were recently found by me in Nepal, is of great help in elucidating difficult passages of the original text. Especially its beginning is extremely instructive because Ratnākaraśānti here explicitly describes the aims of his text and its superiority to the works of his predecessors. Here we learn that "in (metrics) the basic *Sūtra* text was composed by Piṅgala and its examplification (was written) by Jayadeva". In fact, Ratnākaraśānti's *Chandoratnākara* is little more than a re-arrangement, admittedly a very skilful one, of the *Jayadevacchandas* which was one of the most influential works on metrics ever written in India. This can be seen by the following comparison between the contents of the *Chandoratnākara* and the *Jayadevacchandas*.

3. (a) Arrangement of the Subject Matter in the Two Works

JAYADEVA

Chapter	Contents	Stanzas	Style
1	Benedictory stanza	1	*Anuṣṭubh*
	General rules	2-9	*Sūtra*, prose
2	Vedic metres: general rules	1-6	*Sūtra*, prose
3	Vedic metres: specific rules	1-33	*Sūtra*, prose
4	Worldly metrics:		
	general rules	1-5	*Sūtra*, prose
	Mātrācchandas	6-32	In the respective metre
	Āryā 6-14		
	Vaitālīya 15-23		
	Mātrāsamaka 24-32		
5	*Akṣaracchandas*:		
	general rules	1-5	*Sūtra*, prose (1-2); in the respective metre (3-5)
	Vaktra	6-15	In the respective metre
	Viṣamavṛtta	16-26	
	Ardhasamavṛtta	27-39	

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Chapter	Contents	Stanzas	Style
6	*Samavṛtta* I (*Gāyatrī-Jagatī*)	1-39	In the respective metres
	[Later additions	40-46]	
7	*Samavṛtta* II (Aticchandas)	1-34	In the respective metre
	[Later additions	35-37]	
8	*Pratyaya* rules	1-12	*Anuṣṭubh*, *Āryā*
	RATNĀKARAŚĀNTI		
1	Benedictory stanza	1	*Anuṣṭubh*
	General rules	2-9	*Āryā*, *Tanumadhyā*
2	*Samavṛtta* (*Tanumadhyā-Daṇḍaka*)	1-84	In the respective metre
3	*Ardhasamavṛtta*	1-13	In the respective metre
4	*Viṣamavṛtta*	1-24	In the respective metre
	Vaktra 1-13		
	Caturūrdhva 14-18		
	Udgatā 19-21		
	Pracupita 22-24		
5	*Mātrācchandas*	1-30	In the respective metre
	Āryā 1-12		
	Vaitālīya 13-20		
	Mātrāsamaka 21-30		
6	*Pratyaya* rules	1-14	*Āryā*
	Concluding stanza	15	*Āryā*

(b) Concordance Ratnākaraśānti—Jayadeva

= means : identical with

– means : no parallel available

[ ] means : belongs to the later additions only

Rś	Jd	Rś	Jd	Rś	Jd	Rś	Jd
1.1	1.1	2.17	6.17	2.42	—	2.67	—
2	—	18	=18	43	6.39	68	7.19
3	3-7	19	19	44	7.01	69	—
4	2	20	20	45	2		
5		21	21	46	3	70	20
6		22	22	47	—	71	21
7	5.1-2	23	23	48	—	72	22
8	1.9	24	24	49	7.4	73	23

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Rś	Jd	Rś	Jd	Rś	Jd	Rś	Jd
		25	=25	50	5	74	24
2.1	=6.1	26	=26	51	6	75	25
2	=2	27	=27	52	7	76	26
3	5.3	28	[41]	53	—	77	27
4	4	29	[43]	54	=8	78	28
5	6.3	30	=28	55	=9	79	29
6	=4	31	29	56	=10	80	30
7	5	32	31	57	11	81	31
8	=6	33	32	58	—	82	32
9	=7	34	=33	59	12	83	33
10	10	35	=30	60	—	84	34
11	11	36	=34	61	13		
12	12	37	=35	62	14	3.1	5.27
13	13	38	36	63	15	2	28
14	14	39	37	64	16	3	29
15	15	40	38	65	17	4	30
16	16	41	—	66	18	5	31
3.6	5.32	4.12	=5.5	5.7	4.9	5.27	4.29
7	33	13	—	8	10	28	31
8	34	14	=16	9	11	29	30
9	35	15	17	10	12	30	—
10	36	16	18	11	13		
11	37	17	19	12	14	6.1	8.2-3
12	38	18	20	13	15	2	—
13	39	19	21	14	16	3	4-5
		20	22	15	17	4	6-7
4.1	=5.6	21	23	16	18	5	8-10
2	7	22	24	17	19	6	—
3	=8	23	25	18	20	7	11
4	9	24	26	19	21	8	—
5	=10			20	22	9	12
6	=11	5.1	—	21	23	10	1
7	12	2	—	22	24	11	—
8	13	3	4.6	23	25	12	—
9	=14	4		24	26	13	—
10	=15	5	7-8	25	27	14	—
11	—	6	8	26	28	15	—

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4. For those interested in the subject matter more deeply I shall give in detail the eight points of criticism raised by Ratnākaraśānti against Jayadeva.

(a) Lack of conciseness in the *pratyaya* rules
(Ratnākaraśānti generally requires only one *Āryā* stanza for one rule whereas Jayadeva has two or even three stanzas for the same rule, see above.)

(b) The definitions for long and short syllables and for the eight *gaṇas* are not given in verse
(*Cf.* Jdl. 2-8)

(c) Lack of clarity
(This holds true for some of Jayadeva's *pratyaya* rules.)

(d) The **adbhutayoga* ('wonderful method') has not been explained by Jayadeva
(This refers to the *pratyaya* rules 6.11-14.)

(e) Caesura, structure, and name of a metre are not given in proper order but mixed up without any system
(Here Ratnākaraśānti quotes two of Jayadeva's definitions:
Jd 6.12 : *rjau mayūrasāriṇī tato* rgau and
Jd 6.31 : *vasujaladhivirāmau nau puṭo myau*
In the first case we have the sequence *gaṇas*—name—*gaṇas*, in the second case caesura—*gaṇas*—name—*gaṇas*.
See for comparison Ratnākaraśānti's definitions:
Rś 2.12 : *syān mayūrasāriṇī rajau rgau*
Rś 2.32 : *puṭa iha vasuveda nau gavau rvau*)

(f) There are no special *gaṇas* for the *mātrācchandas* like those introduced by Ratnākaraśānti:
ca for any combination of four *mātrās*
kha for four short syllables
ka for one short syllable
da for both combinations of two *mātrās*, either ⏑ ⏑ or –.

(g) Some of Jayadeva's definitions are difficult to pronounce
(Here he quotes Jd 4.15 : *vaitālīyaṃ rlganaidhanāḥ.*)

(h) Very often *gaṇas* and caesura do not coincide
(Compare both Jayadeva's and Ratnākaraśānti's definitions of the metre *Puṭa*, quoted above.)

It might be added that by the alterations resulting from this criticism Ratnākaraśānti's *Chandoratnākara* improves in conciseness as well as in clarity and in logical structure. In this it is not superseded by the more popular *Vṛtta-ratnākara* of Kedārabhaṭṭa

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5. Ratnākaraśānt's *pratyaya* section consists of 14 stanzas. They are devoted to the following subject matter:

6.1-2 *Prastāra*, that is the construction of the table of all possible metres within a certain class of metres
6.1 : *Paiṅgulaḥ prastāraḥ*
6.2 : *asmadīyaḥ prastāraḥ*

6.3 *Naṣṭa*, that is the reconstruction of a 'lost' metre, its position in the *prastāra* table being known.

6.4 *Uddiṣṭa*, that is the calculation of the position of a metre whose structure is 'indicated' within the *prastāra* table.

6.5-6 *Laghukriyā*, that is the calculation of the number of metres with a fixed number of short (or long) syllables within a certain class of metres.
6.5 : *Paiṅgalī laghukriyā*
6.6 : *asmadīyā laghukriyā*

6.7 *Saṃkhyā*, that is the calculation of the number of all the possible metres within a certain class of metres ; Ratnākaraśānti describes three methods.

6.8 **Akṣaragurulaghumātrāsaṃkhyā*, this procedure will be explained below.

6.9 *Adhvan*, that is the calculation of the space needed for writing down the *prastāra* table of a certain class of metres.

6.10 *Saṃgrahaśloka*, in which the traditional six *pratyayas* are enumerated by name.

6.11-14 **Adbhutayoga*, this procedure will be explained below.

By comparing the *pratyaya* rules of Ratnākaraśānti with those of Jayadeva it can be easily seen that there is perfect agreement between the following stanzas regarding the procedures described by them :

Ratnākaraśānti	Jayadeva	Procedure
6.1 ['*Paiṅgalaḥ prastāraḥ*'!]	8.2-3	*Prastāra*
6.3	8.4-5	*Naṣṭa*
6.4	8.6-7	*Uddiṣṭa*
6.5 ['*Paiṅgalī laghukriyā*'!]	8.8-10	*Laghukriyā*
6.7	8.11	*Saṃkhyā*
6.9	8.12	*Adhvan*
(6.10	8.1	List of the *pratyayas*)

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Thus nothing contained in the *pratyaya* chapter of the *Jayadevacchandas* has been omitted by Ratnākaraśānti. The only difference between both authors is a more external one : Ratnākaraśānti's rules excell both in conciseness and clarity as stated above. But Ratnākaraśānti does not content himself with repeating the procedures of Jayadeva, in addition to them he teaches four methods not taught by Jayadeva. They are called :

(a) *asmadīyaḥ prastāraḥ*, 'our *prastāra* method' (6.2)

(b) *asmadīyā laghukriyā*, 'our *laghukriyā method*' (6.3)

(c) **akṣaragurulaghumātrāsaṃkhyā*, 'the (total) number of syllables, long syllables, short syllables and metrical units (within a certain *prastāra* table)'.

(d) **adbhutayoga*, 'the wonderful device (for calculating the total number of syllables or long syllables or short syllables or metrical units from either two of the remaining three magnitudes)'.

Note that the names of the procedures (c) and (d) are reconstructed only, from the Tibetan version of Ratnākaraśānti's auto-commentary.

6. These being the facts two questions call for an immediate answer :

(a) What is Ratnākaraśānti's reason for characterizing two of the six *pratyayas* apparently taken over from Jayadeva as *paiṅgala-* 'stemming from Piṅgala' ?

(b) Is there anything that could be said with regard to the origin of Ratnākaraśānti's additional four procedures ?

The first question is the easier one to answer. The two *pratyayas* characterized as *paiṅgala*-in the *Chandoratnākara* are followed by two alternative methods for the same problems the authorship of which is claimed by Ratnākaraśānti himself. So the authorship of those rules only borrowed by him had to be stated explicitly—in contrast to his own inventions. But why does he refer to Piṅgala, not to Jayadeva, whose work was without any doubt his immediate source ? I have already quoted above a sentence from the auto-commentary to the *Chandoratnākara* in which Ratnākaraśānti expresses his conviction that the *Jayadevacchandas* is nothing but an examplification, that is a versification, of Piṅgala's basic *Sūtra*-text. Ratnākaraśānti is however not aware of the fact that this holds true only partially ; apart from a great number of agreements, there are quite a few rules and definitions which are at variance, two of them being these very *pratyaya* rules. This clearly shows that Ratnākaraśānti did not know Piṅgala's *Chandaḥśāstra* at first hand and had to rely on more recent sources, mainly on Jayadeva, whom he believed to be a faithful reproducer of Piṅgala's work.

7. This conclusion is corroborated by answering the second question regarding the origins of Ratnākaraśānti's additional procedures which deserve

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special attention. This is the first procedure called 'our *prastāra* method', *asmadīyaḥ prastāraḥ* :

6.2 *g upari l adhaḥ prastāre*
paṅktir dviguṇāyatā praticchandaḥ /
gurulaghubhir dviguṇagaṇair
ekaikā vardhate kramaśaḥ //

In constructing the *prastāra* table [place the symbol for] a long [syllable] on the top, [the symbol for] a short [syllable] at the bottom; [then this] column, doubled in its length for each [new] class of metres, increases sucessively by long and short [syllables], the number of them being doubled for every [new column].

Illustration :

Step 1 — ⏑ These are the two varieties of *ekākṣaracchandas*.

Step 2

—	—
⏑	—

—	⏑
⏑	⏑

The former column ⏑ is doubled in length, then 2 long and 2 short syllables are added to the new column. These are the 4 varieties of *dvyakṣaracchandas*.

Step 3

— —	—
⏑ —	—
— ⏑	—
⏑ ⏑	—

The former column (step 2) is doubled in length, then 4 long and 4 short syllables are added to the new column.

— —	⏑
⏑ —	⏑
— ⏑	⏑
⏑ ⏑	⏑

These are the 8 varieties of *tryakṣaracchandas* and at the same time the 8 *gaṇas* of Piṅgala in his order !

and so on

This procedure is not at all a new invention of Ratnākaraśānti. It is nothing more than what seems to be intended by Piṅgala's rather enigmatic *Sūtras* 8.20-23 :

dvikau glau 8.20
miśrau ca 8.21
pṛthag (g)lā miśrāḥ 8.22
vasavas trikāḥ 8.23

Halāyudha's commentary on these *Sūtras* is not very convincing, he explains *miśra* in the sense of 'unmixed' : *gakāro gakāreṇa saṃśliṣṭo miśra ucyate, lakāro ḷakāreṇa*. His interpretation of the whole procedure, however, seems to

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be correct, because firstly it is impossible to deduce Jayadeva's or any other method from these *Sūtras* and secondly this very *prastāra* is presupposed in the following *Sūtras*. Therefore, the procedure Ratnākaraśānti claims as his own creation is precisely that of Piṅgala.

8. It is therefore not at all surprising that the second procedure called *asmadīyā* (*laghukriyā*) by Ratnākaraśānti also proves to be the same as described in one of Piṅgala's *Sūtras*. The stanza in question runs as follows:

6.5 *utkṣipya rūpam ādyam* (one *mātrā* is lacking)
akṛte 'pi saṃkhyāṃ likhet tato 'dhaḥsthaiḥ /
svasvādharasam miśrair
vṛttam alaghvekalaghvādi //

Even in case [the whole procedure] has not yet started—put the uppermost figure 1 on the top and then write down the number [of syllables of the respective class of metres in its place]. [By these two figures and] by the figures which stand below them, increased by the figures standing immediately below them, the [number of] metres is yielded which contain 0, 1 and so on short syllables.

Illustration :

Step 1 *Laghukriyā* for the metres consisting of one syllable

(a) — Nothing has been done before.
1

(b) 1 The figure 1 is placed on the top, the number of syllables —1— is written below. End of the procedure.

Result : 1 metre containing 0 short syllables (–)
1 metre containing 1 short syllable (⏑)

Step 2 *Laghukriyā* for the metres consisting of two syllables

1
(a) 1 Result of step 1
1
2 1

(b) 1 The uppermost figure 1 is substituted by 2. End of the procedure because there is nothing below the remaining figure 1 to be added to it.

Result : 1 metre containing 0 short syllables (– –)
2 metres containing 1 short syllable (⏑ –)
(– ⏑)
1 metre containing 2 short syllables (⏑ ⏑)

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Step 3 *Laghukriyā* for the metres consisting of three syllables

	1	
	2	
(a)	1	Result of step 2
	1	
	3	
	2	1
(b)	1	The uppermost figure 1 is substituted by 3.
	1	
	3	
	3	1
(c)	1	The figures below 3 are increased by the figures standing immediately below them: $2 + 1 = 3$, $1 + 0 = 1$.

Result : 1 metre containing 0 short syllables (– – –)

3 metres containing 1 short syllable
(⏑ – –, – ⏑ –, – – ⏑)

3 metres containing 2 short syllables
(⏑ ⏑ –, ⏑ – ⏑, – ⏑ ⏑)

1 metre containing 3 short syllables (⏑ ⏑ ⏑)

and so on.

This procedure is nothing but what is indicated by Piṅgala's inordinately too short *sūtra*.

8.34 *pare pūrṇam.*

It is called *meruprastāra* by Halāyudha and has been explained comprehensively and compared to Pascal's triangle arithmétique by Dr. Ludwig Alsdorf in his excellent article " Die Pratyayas. Ein Beitrag zur indischen Mathematik." *Zeitschrift für Indologie und Iranistik*. 9. Leipzig 1933. S.97-157. So it is not necessary to dwell any longer on this subject.

9. Next comes a procedure called **akṣaragurulaghumātrāsaṃkhyā*. (tib. yi ge daṅ lci yaṅ daṅ phyi mo'i graṅs) in Ratnākaraśānti's auto-commentary. The stanza 6.8 runs as follows :

6.8 *saṃkhyaiva varṇaguṇitā*
tatas tadardhaṃ tato 'py ubhayapiṇḍaḥ |
ādau varṇā madhye
guravo laghavas tadanu mātrāḥ ||

The number [of metres in a certain *prastāra* table] is to be multiplied by the [number of] syllables [of that class of metres]; then

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write down the half of that [figure], then the some of both [figures]. The first [figure is] the number of syllables [in the whole *prastāra* table], the second [that] of long [or] short syllables [respectively], thereafter [comes that] of the metrical units (*mātrās*).

Illustration :

1	– – – –	
2	⏑ – – –	
3	– ⏑ – –	
4	⏑ ⏑ – –	Given the *pratyaya* table of the metres
5	– – ⏑ –	consisting of four syllables.
6	⏑ – ⏑ –	S (number of syllables) : 4
7	– ⏑ ⏑ –	M (number of metres) : 16 ($= 2^4$)
8	⏑ ⏑ ⏑ –	TS (total number of syllables) = S.M
9	– – – ⏑	LS (number of long syllables) = S.M/2
10	⏑ – – ⏑	SS (number of short syllables) = S.M/2
11	– ⏑ – ⏑	MU (number of metrical units) = TS + LS
12	⏑ ⏑ – ⏑	(a) TS = 4.16 = 64, (b) LS = 4.16/2 = 32,
13	– – ⏑ ⏑	(c) SS = 4.16/2 = 32, (d) MU = 64 + 32 = 96.
14	⏑ – ⏑ ⏑	
15	– ⏑ ⏑ ⏑	
16	⏑ ⏑ ⏑ ⏑	

The source of these rules which are based on mathematical considerations of a very elementary nature could not be identified. It is not even taught by Hemachandra in his *Chando'nuśāsana*. Thus at least this procedure could have been introduced into the *pratyayas* by Ratnākaraśānti. It should be stressed that he did not regard this rule as an independent *pratyaya* but only as an amplification of the *pratyaya Saṃkhyā*. This becomes evident from the *saṃgrahaśloka* 6.10 which enumerates the six traditional *pratyayas* only.

10. After he has finished the treatment of the six traditional *pratyayas* Ratnākaraśānti adds four more *Āryā* stanzas (6.11-14) containing 12 formulas for the computation of the total number of syllables, of the number of long or short syllables, and of the metrical units from either two of the remaining magnitudes. The whole procedure seems to be called *adbhutayoga* by Ratnākaraśānti in the beginning of his commentary to the *Chandoratnākara* when he blames Jayadeva for not having taught this method. Ratnākaraśānti does not claim the authorship for the *adbhutayoga*, and he is, in fact, not the first to teach it. The four *Āryā* stanzas will be explained separately.

6.11 *laghubhir varṇā rahitā*
laghurahitānāṃ dalaṃ ca mātrāṇām |
mātrāś ca varṇarahitā
yathaiva tāvanta iha guravaḥ ||

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The [total number of] syllables minus the short syllables, half of the *mātrās* minus the short syllables, the *mātrās* minus the [total number of] syllables—such is the [number of] long syllables in this [metre].

Illustration :

Let A be the number of long syllables in a stanza, B that of the short syllables, C the total number of syllables and D the number of metrical units (*mātrās*) then the three equations contained in 6.11 are the following ones :

(1) A = C - B
(2) A = (D - B)/2
(3) A = D - C

Ratnākaraśānti verifies this set of equation by the following two *Āryā* stanzas in praise of the *Triratna* :

(a) *yaḥ paramaḥ paramārtho*
yad akhilaparamārthagatiphalaṃ vartme (?) /
tajjanito yaś ca jano
jayanti te buddhadharmagaṇāḥ //

(b) *jayati jino dharmāmo*
jayati prajñā ca sahacarī tasya /
ubhayādhimuktibīja-
prasavatanur jayati cāryagaṇaḥ //

The figures for these two verses are

A = 17 (Number of long syllables)
B = 23 (Number of short syllables)
C = 40 (Total number of syllables)
D = 57 (Number of metrical units)

Thus our equations (1) – (3) become :

17 = 40 – 23 (1)
17 = (57 - 23)/2 (2)
17 = 57 – 40 (3)

6.12 *dviguṇaguruṇā ca mātrā*
mātrābhir virahitā dviguṇavarṇāḥ /
guruvirahitāś ca varṇā
yathaiva tāvanta iha laghavaḥ //

The *mātrās* deducted by twice the long syllables, twice the total number of syllables deducted by the *mātrās*, the total number of syllables deducted by the long syllables—such is the number of short syllables in this [metre].

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Transformed into mathematical formulas this is

(4)	$B = D - 2A$	or	$23 = 57 - 2.17$
(5)	$B = 2C - D$		$23 = 2.40 - 57$
(6)	$B = C - A$		$23 = 40 - 17$

6.13 *gurulaghupiṇḍo yāvān*
mātrā guruvirahitāś ca yāvantaḥ /
mātrālaghupiṇḍadalaṃ
yāvat tāvanta iha varṇāḥ //

As much as is the sum of long and short syllables, as much as is the difference of *mātrās* and long syllables, as much as is half of the sum of *mātrās* and short syllables—such is the total number of syllables in this [metre].

Transformed into mathematical formulas this is

(7)	$C = A + B$	or	$40 = 17 + 23$
(8)	$C = D - A$		$40 = 57 - 17$
(9)	$C = (D + B)/2$		$40 = (57 + 23)/2$

6.14 *laghavo dviguṇaguruyutā*
dviguṇā varṇā vivarjitā laghubhiḥ /
gurumiśritāś ca varṇā
yathaiva tāvatya iha mātrāḥ //

Twice the long syllables plus the short syllables, twice the total number of syllables deducted by the short syllables, the long syllables plus the total number of syllables—such is the number of *mātrās* in this [metre].

Transformed into mathematical formulas this is

(10)	$D = 2A + B$	or	$57 = 2.17 + 23$
(11)	$D = 2C - B$		$57 = 2.40 - 23$
(12)	$D = A + C$		$57 = 17 + 40$

11. The whole set of the equations (1) - (12) contained in *Chandoratnākara* 6.11-14 can be reduced to two fundamental equations whose accuracy is self-evident :

[1] $A + B = C$ This means the total number of syllables in a verse consists of the sum of its long and short syllables.

[2] $C + A = D$ This means the total number of *mātrās* in a verse consists of the sum total number of syllables plus number of long syllables. We have only to recall to our memory that a short syllable is equivalent to 1 *mātrā* whereas a long syllable is equivalent to 2 *mātrās*. Therefore D is equivalent to $B + A + A$.

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If we replace B + A by C (see equation [1]) then the result is C + A = D what had to be proved.

Now by the method of substitution two more equations could be derived from our two fundamental equations [1] and [2] :

[3] A = (D - B)/2

Derivation :

A + B = C	[1]	(1)
C = D - A	Transformation of [2]	(2)
A + B = D - A	(1) and (2)	(3)
2A = D - B	Transformation of (3)	(4)
A = (D - B)/2	(4) divided by 2	(5)

[4] C = (B + D)/2

Derivation :

C + A = D	[2]	(1)
A = C - B	Transformation of [1]	(2)
C + C - B = D	(1) and (2)	(3)
2C = B + D	Transformation of (3)	(4)
C = (B + D)/2		(5)

The remaining 8 equations are nothing but transformations of the basic equations [1] - [4] which define the relations between all the possible triple combinations of the four elements A, B, C, D, viz. (ABC), (ABD), (ACD), (BCD).

So much for the mathematics underlying the four stanzas from the *Chandoratnākara*. Again this is not an original invention of Ratnākaraśānti but has already been taught by Piṅgala, admittedly in a very condensed way. His *sūtra* 4.53

sā g yena na samā lāṃ glaḥ

is to be rendered as follows:

> [In the field of *Gaṇa* and *Mātrācchandas*] the number of heavy syllables is equal to the difference of the metrical units (*lāṃ*) and total number of syllables (*glaḥ*)

Expressed in a mathematical formula this is equivalent to A = D - C This is but a transformation of our fundamental equation [2], and it has only to be combined with the trivial equation A + B = C, then the whole set of equations can be derived as shown above.

12. Again the origin of these rules in their more elementary form was not known to Ratnākaraśānti. He seems to have borrowed them in a more developed form from later authors not yet known to us. These unknown authors may also be the source of the seven *Samvṛttas* not to be found in the *Jayadevacchandas*.

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Rś 2.47	*Kalahaṃsa*	(13	syllables)
48	*Mañjubhāṣiṇī*	(13	,,)
53	*Vasudhā*	(14	,,)
58	*Samudraka*	(15	,,)
60	*Kusumbha*	(16	,,)
67	*Kokilaka*	(17	,,)
69	*Nārāca*	(18	,,),

probably also of the three *Samavṛttas* mentioned only in the later additions to the authentic work of Jayadeva.

2.14	*Mattā*	(10	syllables)
28	*Upasthita*	(11	,,)
29	*Candravartman*	(12	,,)

May be this question can be answered if one of the works metioned in the unpublished *Vṛttamālāvivṛti* by Śākyarakṣita on Jñānaśrīmitra's *Vṛttamālāstuti* comes to light :

Padyaviveka
Padyālaṃkāra
Raṅgaracanā

These works seem to have been used quite frequently by Buddhist authors on metrics as can be seen from the way Śākyarakṣita quotes them in his *Vṛttamālāvivṛti.*

13. Thus everything taught in the *pratyaya* section of Ratnākaraśānti's *Chandoratnākara* could be traced back to either Jayadeva or Piṅgala, with the exception of rule 6.8 only. Though Piṅgala's procedures are described thrice they were not borrowed from the *Chandaḥśāstra* which was not known to Ratnākaraśānti but from a work of a more advanced stage of development which has yet to be identified.

Appendix

Text of the pratyaya section of Ratnākaraśānti's Chandoratnākara

CHAPTER 6

1. sarvaguru vṛttam ādau
jyeṣṭhaguror laghur adhaḥ pare sadṛśāḥ /
pūrve gāḥ prastāras
tāvad ayaṃ sarvalaghu yāvat //

// Paiṅgalaḥ prastāraḥ //

2. g upari l adhaḥ prastāre
paṅktir dviguṇāyatā praticchandaḥ /
gurulaghubhir dviguṇagaṇair
ekaikā vardhate kramaśaḥ //

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// ayam asmadīyaḥ prastāraḥ //

3. etāvatitham vṛttaṃ
kim iti nyasyaitad ā phalād dalayet /
viṣamaṃ saikaṃ dalayed
ga iha same laḥ phalati naṣṭam //

4. vṛttam idaṃ kathitam ihety
upari likhaikādyanukramadviguṇam /
tatra tu laghūrdhvapiṇḍe
saike tāvatitham uddiṣṭam //

5. rūpaṃ nyasyottiṣṭhed
akṣarasaṃkhyāsamoparikṣepaiḥ /
kramakharvair utthānair
vṛttam alaghvekalaghvādi //

// Paiṅgalī laghukriyā //

6. utkṣipya rūpam ādyam
akṛte 'pi saṃkhyāṃ likhet tato' dhaḥsthaiḥ /
svasvādharasamamiśrair
vṛttam alaghvekalaghvādi //

// iyam asmadīyā laghukriyā //

7. kā saṃkhyā vṛttānām
akṣaravārāṇi yamaguṇaṃ rūpam /
uddiṣṭāṅkeṣv anto
dviguṇo laghukarmapiṇḍaś ca //

8. saṃkhyaiva varṇaguṇitā
tatas tadardhaṃ tato' py ubhayapiṇḍaḥ /
ādau varṇā madhye
guravo laghavas tadanu mātrāḥ //

9. adhvā tiryag adhaś ca
dviguṇaikonāni varṇavṛttāni /
tulyā hi gurulaghūnāṃ
bhūmis tatrāntarāṇāṃ ca //

10. anupūrvaṃ prastāro
naṣṭoddiṣṭe laghukriyā caiva /
saṃkhyā tathādhvayogo
vṛtteṣu pratyayāḥ ṣaḍ ime //

11. laghubhir varṇā rahitā
laghurahitānāṃ dalaṃ ca mātrāṇām /
mātrāś ca varṇarahitā
yathaiva tāvanta iha guravaḥ //

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12. dviguṇaguruṇā ca mātrā
mātrābhir virahitā dviguṇavarṇāḥ /
guruvirahitāś ca varṇā
yathaiva tāvanta iha laghavaḥ //

13. gurulaghupiṇḍo yāvān
mātrā guruvirahitāṣ ca yāvantaḥ /
mātrālaghupiṇḍadalaṃ
yāvat tāvanta iha varṇāḥ //

14. laghavo dviguṇaguruyutā
dviguṇā varṇā vivarjitā laghubhiḥ /
gurumiśritāś ca varṇā
yathaiva tāvatya iha mātrāḥ //

15. puṇyam ajāyata yan me jinasya vidyām imām prasādayataḥ /
tat paramārthe paramām jagato vidyāṃ prasādayatu //

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TEXTUAL VARIANTS IN THE ALAṄKĀRASARVASVA OF RUYYAKA

By

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The *Alaṅkārasarvasva* (*A.S.*) of Ruyyaka (R) dealing exclusively with figures of speech is a work of considerable importance. The important position of R in the history of individual *Alaṅkāras* as such, is borne out by the impress of *A.S.* on later works like the *Pratāparudrīya, Ekāvali* and *Sāhityadarpaṇa* as also by references to him as an authority by prominent writers like Appayya Dīkṣita, Jagannātha Paṇḍita and Viśveśvara (author of the *Alaṅkārakaustubha*). That the *A.S.* gained popularity in R's time itself or a little after him, is evident from Śobhākara who followed him closely in point of time and hailed from the same Kashmir. Himself a writer of eminence and originality, Śobhākara, however, does follow R on many occasions, accepts the new figures introduced by R and adds some more with new names. As many as seventy illustrations are common between *A.S.* and *Alaṅkāraratnākara* of Śobhākara. The popularity of *A S.* even immediately after its production explains, in a way, the scribal errors and the meddling with the text, referred to by Jayaratha (J , the earliest commentator on *A.S.*

Besides the above-mentioned J, three others, Alaka or Allaṭa (Kashmir, beginning of 12th Century A.D), Samudrabandha (S.B.) (Kerala, born in 1265 A.D.) and Śrīvidyācakravarttin (V.C.) (patronised by the Hoysala ruler Ballāla III, 1291-1342 A D.) have commented on *A.S.* Of these the first is known only through a reference by Ratnakaṇṭha ; the others are available in print. J's commentary[1] is published in the Kāvyamālā Series (No. 35 ; two editions, 1893, 1939), that of S.B. in the Trivandrum Sanskrit Series (T.S.S.) (No. 40; two editions, 1915, 1926) and that of V C., critically edited by the present writer (Meharchand Lachhmandas, N. Delhi, 1965). A close study of *A.S.*-text with the help of the above-mentioned three commentaries shows that there are not only textual variants but, as J and S.B. have pointed out, also passages that have been interpolated. In this paper the interpolated passages with the relevant remarks are dealt with in the first instance. The textual variants are then given in tabular columns.

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1. Lately Dr. Rewa Prasad Dwivedi has presented the *A.S.* with J's com. with some improved readings in the text and com. and with Hindi explanation and translation of the *A.S.* and com., Kashi Sanskrit Series 206, 1971. This edn. is referred to in this article as R.P.

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I *Rūpaka*: under this figure in the explanation of the verse *kim padmasya rucim* etc., an illustration of *Paramparitakevalaślisṭa*-variety, J mentions a scribal error. In this context, the N.S.[1] ed. (p.47) reads :

अत्र वक्त्रेण रूपणमहेतुकम् । पीयूषेणाधरामृतस्य श्लिष्टशब्दनिरूपणम् ।

The T.S.S.[1] (p.35) and Delhi[1] (p.47) editions read :

अत्र वक्त्रेन्दुरूपणहेतुकं पीयूषस्याधरामृतेन श्लिष्टशब्देन रूपणम् ।

J (p.47) specifically says that the textual error is due to the scribes :

पीयूषस्याधरामृतेन श्लिष्टशब्दनिरूपणमिति लेखककल्पितोऽयम् अपपाठो ज्ञेयः ।

It may be noted, however, that the mistake that J points out here is not of a serious nature. Both the readings can be justified. While the N.S. reading specifically mentions the superimposition of the non-contextual moon and the nectar on the contextual face and *adharāmṛta*, the reading in T.S.S. and Delhi editions refer to their superimposition in a general manner. Moreover, in the N.S. edition, the reading *ahetukam*[2] in *A.S.* and the use by J of '*Nirūpaṇa*' instead of *rūpaṇa* needed in the context are wrong.

II *Apahnuti*: J (p.63) here refers to a changed order in the arrangement of figures, from *Ullekha* to *Atiśayokti*, in some texts. The order of figures, in the N.S. edition is *Bhrāntimat*, *Ullekha*, *Apahnuti*, *Utprekṣā*, *Atiśayokti* *Tulyayogitā* and *Dīpaka*. R's laconic definition of *Apahnuti* necessitates his own *vṛtti*, '*Vastvantarapratītirityeva*' which words are, as pointed out by J and S.B., carried over from the *sūtra* on *Bhrāntimat*-

सादृश्याद्वस्त्वन्तरप्रतीतिर्भ्रान्तिमान् ।

In the order as followed above, *Ullekha* intervenes between *Bhrāntimat* and *Apahnuti* and the carrying over of '*Vastvantarapratīti*' is not direct, but according to the *nyāya* of *maṇḍūkapluti* (frog-leap). J here points out that to avoid this indirect *anuvṛtti*, some texts changed the above order and mentioned *Apahnuti* after *Bhrāntimat* and *Ullekha* after *Atiśayokti*. J. rightly says that though this changed order may be justified from the view point of *anuvṛtti*, the mention of *Ullekha* after *Atiśayokti* is fraught with difficulties. For, *Ullekha* in that case, will stand singly due to its distinction from the *adhyavasāya*-based *Utprekṣā* and *Atiśayokti* that precede it and the following *Tulyayogitā* and *Dīpaka* based on suggested similarity.

S.B. and V.C. read the order of the above figures as in the N.S. edition.

III *Utprekṣā*: R after referring to the many sub-varieties of the *vācya* adds that the same classification holds good for *Pratīyamāna-utprekṣā* also—

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1. References in this paper are to Nirnayasagara (N.S.) edn. (1399), Trivandrum Skt. Series (T.S.S.) edn. (1915) and Meharchand Lacchmandas, N. Delhi (1965).
2. R.P. (p. 123) has the correct *hetukam*.

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तदेवं प्रतीयमानोत्प्रेक्षाया यथासंभवं भेदनिर्देशः ।

After this line all the three editions read—

एषा चार्थाश्रयापि धर्मविषये श्लिष्टशब्दहेतुका दृश्यते ।

which introduces some more varieties of *Utprekṣā*. In this context S.B. says (p.57):

यथासंभवं भेदनिर्देश इत्यस्यानन्तरं क्वचित् पठ्यते एषा च * * * दृश्यत इति।
उदाह्रियते च—"प्रस्थे स्थितां हिमवतोऽपि * * * सुभाषितकामधेनुः" इति ।

S.B. then enters into a detailed discussion (pp.57-8) regarding the meaning of '*dharma*' in the above context and concludes that the line '*eṣā ca*' etc. is definitely a wrong reading.

सर्वथास्य पाठस्य निरवद्यत्वं चिन्तनीयम् ।

Following up the above comment S.B. adds a corollary that even if the statement '*eṣā ca dharmaviṣaye*' etc. can be justified, an alternate illustration for *prasthe sthitām* etc. is to be cited. Incidentally S.B. gives his own example *padmollāsakaraḥ* etc.

In the T.S.S. edition (p. 57) the line *eṣā ca* etc. is given within square brackets, evidently due to the criticism of S.B. However, in the T.S.S. edition (p. 61) the verse *ananyasāmānyatayā* etc. is cited and the verse *prasthe sthitām* etc. is relegated to the fn. as from a single ms.

J (pp. 73-76) and V.C. (pp. 69-70, 75) read the above line *eṣā ca* etc. but cite the verse *ananyasāmānyatayā* etc. and not *prasthe sthitām* etc. referred to by S.B. V.C. clearly explains R's *vṛtti—eṣā ca arthāśrayāpi* etc. and points out that in some cases of *Utprekṣā*, the attributes involve *Śleṣa*. In these cases, *Śleṣa* being a powerful figure does not invalidate *Utprekṣā*, an *arthālaṅkāra* (p. 70).

IV *Atiśayokti*: In this figure after illustrating its five varieties, R enters into a discussion as to what is it that gets merged into another with which it is identified. According to him, what is common to all the five varieties is the identification of the natural beauty of the object and its extraordinary beauty as conceived by the poet and not of the *Viṣaya* and *Viṣayin*.

अत्र चातिशयाख्यं यत्फलं प्रयोजकत्वान्निमित्तं तत्र अभेदाध्यवसायः । तथा हि 'कमलमनम्भसि' इत्यादौ वदनादीनां कमलाद्यैर्भेदेऽपि वास्तवं सौन्दर्यं कविसमर्पितेन सौन्दर्येण अभेदेऽध्यवसितं भेदेऽभेदवचनस्य निमित्तम् । * * * * * अभेदे भेद इत्यादिषु प्रकारेष्वव्याप्तेः ।

The object of such a statement is to concretise a sense of surpassing excellence that is also the cause of motive for the *adhyavasāna*.

The above passage is considered an interpolation by J (pp. 85-6, 88 9) who says that it has been wrongly copied from some other texts by the scribes.

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The reason for J considering it an interpolation is the supposed contradiction of this passage with the earlier observation (p. 85 N.S. edition) of R under the first variety of *Atiśayokti*, that is, *bhede'bhedah*. J. however is not quite correct as this very passage is necessitated not by the first variety, but by the second, *abhede bhedaḥ*, where *adhyavasāya* has to be understood between two *dharmas* and not two *dharmīs*. The genuineness of the passage is however, supported by Śobhākara who refers to it anonymously and adds his own adverse critical remarks (p. 59, *Alaṁkāraratnākara*). The reference of the above passage by later writers also as Sarvasvakāra's, adds support to its genuineness.

S.B. and V.C., in this connection, do not find any inconsistency in R. V.C. (pp. 84-5) clearly explains the necessity for R's clarification regarding *adhyavasāya* in *Atiśayokti* and the *kārikā* of V.C., *abhedādhyavasāyo hi* etc., that gives the upshot of the discussion of R, is quoted by Mallinātha[1], Kumārasvāmin[2], and Narasiṃha.[3]

V *Illustrations for Dīpaka*: There is some confusion in the examples for the three varieties of *Dīpaka*, namely, *ādi*, *madhya* and *anta*. The N.S. edition (p. 92) cites the three verses '*rehai mihireṇa*' etc., *sañcārapūtāni* etc. and *kivaṇāṇa* etc. respectively for *ādi*, *madhya* and *anta Dīpakas*.

The T.S S. (p. 75) and Delhi (p. 88) editions give an extra verse *Viṣamaao* etc. In the T.S.S. edition the *pratīka*, '*yathā vā*' of this illustrative verse is found between the two verses '*rehai mihireṇa*' and '*sañcārapūtāni*' and this sort of verse arrangement is supported by S.B.—

यथा वा 'विसमअओ च्चिअ' इत्यादौ । यथा वेत्येतत् 'सञ्चारपूतानी'त्यतः पूर्वं पठनीयम् ।

The difficulty here is that in the verse *sañcārapūtāni* etc. the word *pracakrame* occurs as the first word in the third foot of the verse. While in the N.S. edition, it is rightly considered as an example of *madhya-Dīpaka*, the T.S.S. edition as explained by S B. (pp. 74-5) regards it as an alternate example of *ādi-Dīpaka*. The text of the *Sañjivanī* (p. 88) is corrupt as found in all the mss. but it could be made out from the available text that V.C. like S.B. considered '*sañcārapūtāni*' etc. as an alternate example of *ādi-Dīpaka*.

VI *Aprastutapraśaṃsā* : R gives many sub-varieties of this figure and illustrates most of them. But the lines *sārūpye yathā* and *vācyasambhave uktāny eva udāharaṇāni* found in *Aprastutapraśaṃsā* with no illustration cited either in that context or on an earlier occasion, really present textual difficulties in *A.S.* J (p. 137) attributes the addition of both the above lines to scribes. The above second line alone is found in the N.S. edition and J himself adds his own

1. *Ekāvalī-Tarala*, p. 237.
2. *Ratnāpaṇa*, on *Pratapārudrīya*, Balamanorama ed. p. 187.
3. *Nañjarājayaśobhūṣaṇa*, GOS. ed. p. 181.

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illustrations (pp. 137-8) for the *vācyasambhava*-variety. S.B. and V.C. read both the above lines ; the former, having attested to the loss of illustrations for both the varieties, gives his own examples (pp. 127-8). Unfortunately V.C.'s explanatory lines in this context as available in the mss. are not free from difficulty.

VII (a) *Vibhāvanā* : Under this figure, R distinguishes it from *Virodha*. In the latter, the two things mentioned are mutually contradictory ; the *bādhyatva* and *bādhakatva* pertain to both. But in *Vibhāva ā*, of the two elements *kāraṇābhāva* and *kāryotpatti*, the former being more effective is *bādhaka* and *kārya* is *bādhya*. Incidentally R says that in the same manner *Viśeṣokti*, is to be considered distinct from *Virodha*.

एवं विशेषोक्तौ कार्याभावेन कारणसत्ताया एव बाध्यमानत्वमुन्नेयम् ।

The three editions of *A.S* read the above line in the same manner. J here complains of the meddling with the text. Citing R's own illustration of *Viśeṣokti*, and Tilaka's view on the matter, J (p. 158) suggests the correct reading as—

एवं विशेषोक्तौ कारणसत्तया कार्याभावस्यैव बाध्यमानत्वमुन्नेयम् ।

J's reading is to be preferred in the context. Also the above line as corrected by J is found in the same context in later works like the *Ekāvali* (p. 280), the *Sāhityacūḍāmaṇi* (T.S.S. Part II, p. 325) of Bhaṭṭagopāla on the *Kāvyaprakāśa* and *Arthadyotanikā* of Rāghavabhaṭṭa on *Śākuntala* (p. 193 N.S. 7th edition).

(b) Under *Vibhāv nā* itself, R gives four distinct opinions regarding the figure in the verse from *Kumārasambhava*, *asambhṛtam maṇḍanam* etc. The passage of the *Vṛtti* stating the divergent opinions have been interpreted differently by the three commentators and read in different places under *Vibhāvanā*. In the N.S. edition (p. 159) the passage *asambhṛtam iti* ..... *pariṇāmaity adyatanāḥ* occurs after the line *atra sahajatvam nimittam gamyamānam* xplaining the verse *aṅge lekhām* etc. In the T.S.S. edition (p. 154) the passage follow the line ending in *tadanuprāṇitatvena* which is the *vṛtti* explaining the *Kumāra sambhava*-verse. V.C. (p. 156) reads it after the verse *anidro duḥsvapno* etc., a illustration for serial *Vibhāvanā*[1]. J however says—

अत्रैव 'असंभृत'मित्यादिको ग्रन्थः 'तदनुप्राणितत्वेने'त्यस्य पश्चादुपपन्नोऽपि 'गम्यमानम्' इत्यस्य पश्चाल्लिखितः । एतच्च न तथा दूषणमित्यस्माभिर्यथास्थित एव ग्रन्थो व्याख्यातः ।

Regarding the opinions themselves as expressed in the above passage, attributes the *Pariṇāma* view to the scribes and hence to be rejected. J adduces two more reasons in support of his contention, namely, the wrong usage

1. Serial *Vibhāvanā* is referred to and illustrated by S.R. and V.C. and not by J.

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sambhava instead of *upayoga* in the statement of the *Pariṇāma*-view and the reference to only two views by R himself in the *Sāhityamīmāṃsā*

As against this, it has to be stated that J himself is not free from ambiguity. J wrongly attributes the *adhiropitavaiśiṣṭya-Rūpaka*-view to Udbhaṭa, though there is no support for it in the latter's work. J also labours under the wrong notion that the *A.S.* available to him mentions three different views on the verse. As seen in *A S.* and as explained by J himself, there are four distinct opinions, the view of *Pariṇāma*, being the fourth. J however refers to the *Pariṇāma*-view as the third. The published *Sāhityamīmāṃsā* (T.S.S. No. 114) is no guide in this matter, due to the corruptness of the explanatory passage of the verse *asambhṛtam maṇḍanam* etc. Scholars,[1] moreover, are not agreed on R's authorship of the printed *Sāhityamīmāmsā*.

VIII *Atadguṇa*: R cites the two verses *dhavalo'si* etc. and *gāṅgam ambu* etc. as examples of *Atadguṇa* and explains them both. The T.S.S. (p. 213) and Delhi (p. 196) editions, after the explanation of the above-mentioned two verses, read—

'धवलोऽसी'ति त्वतद्गुण एव, कार्यकारणभावस्यात्राविवक्षणान्न विषमालङ्कारः।

that refers again to the first verse and point out that there is no *Viṣamālaṅkāra* in it since the poet's intention is not to give prominence to the relation of cause and effect here. The N.S. omits the first half of the sentence, *Dhavalo'si iti tv atadguṇa eva* J (p. 215) however gives it as *Dhavalo'sīti tattadguṇa eva*, regards it as a scribal mistake and shows that the reference to *Tadguṇa* in the context is uncalled for. Similarly J points to the wrong addition of the line *Kāryakāraṇa-bhāvasya..... na Viṣamālaṅkāraḥ*, in the same context; as J rightly shows, the reference to *Viṣama* that does not involve the relationship of cause and effect is also not correct.

Besides the above passages which have necessitated some discussion due to the remarks made in those contexts by the commentators there are others where the text is read differently, as evident from the *pratīkas* and explanations of the three commentators. The more important of such textual variants are given below in a tabular form, with remarks wherever necessary.

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1. Kane, P. V. *History of Sanskrit Poetics*, 1951 (3rd edn.), pp. 272-73 & Raghavan, V. *Bhoja's Śṛṅgāra Prakāśa* (Madras, 1963), p. 93.

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	Reference	N.S edn. (1939) with J's *Vimarśiṇī*	T.S.S. edn. (1915) with S B.'s com.	Delhi edn. (Meharchand) with V.C.'s *Sañjīvanī*	Remarks
1	Invocatory stanza-second line	निजालंकारसूत्राणाम्	गुर्वलङ्कार°	As in N.S. edn.	In T.S.S. *Nijā'aṅkāra°* is found in two out of the three mss. Also S B. explains *guru* as 'difficult' and not as 'teacher'.
2	Resume of the predecessors' views : (i) Rudraṭa	P. 8 l. 2 द्विविधमपि	P. 7 l. 1 त्रिविधं	P. 8. l.2 त्रिविधं	N.S. Reading is wrong due to the contextual reference to *Rasa*, *Vastu* and *Alaṅkāra*. J (p. 8) gives the *pratika* correctly as *trividham*, which is accepted by R. P. (p. 6).
	(ii) Bhaṭṭanāyaka	P. 10. l.4. काव्यांशत्वं ब्रुवता	P. 9. l. 2. काव्ये सत्त्वं ब्रुवता	P. 11. l. 4 काव्यात्मत्वं कथयता	Quoting from Bhaṭṭanāyaka himself J. points out that *Kāvyātmatva* is wrong
	(iii) Mahimabhaṭṭa	P. 15. l. 1. लिङ्गितया	P. 11. l. 7 लिङ्गतया	P. 13. l. 6. as in T.S.S.	N S. reading is wrong. V.C. supports *liṅgatayā* explaining it as *gamaka'a ā*. R.P. has the correct *liṅgatāyā* (p. 35).
	(iv) *Dhvani*-varieties	P. 18. ll. 2 ff. रसादिध्वनिरलङ्कारमञ्जर्यां दर्शितः काव्यस्य शृङ्गारप्रधानत्वात्। शिष्टस्तु यथावसरं तत्रैव विभक्तः। गुणीभूत°	P. 13. ll. 4-5. रसादिध्वनिः कालिदासादिप्रबन्धेषु। गुणीभूत°	Pp. 22-3 as in T.S.S.	No positive evidence from J. for N.S. reading. T.S.S. reading warranted by S B. *Kālidāsādiprabandheṣu Śākuutalaveṇisaṁhārādiṣu* —p. 12). V.C. does not help to fix the reading.

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3	*Punaruktavadābhāsam*—Illustrations	P. 23. l. 1. उदाहरणं मदीये श्रीकण्ठस्तवे	P. 15 l 4. उदाहरणं मद्वीये श्रीकण्ठस्तवे	P. 26. l. 8. as in T S.S.	
	(ii) —do—	P. 23 An additional verse *Dāruṇaḥ kāṣṭhato* etc. from *Śrīkaṇṭhastava* as illustration.	P. 15. The verse *Dāruṇaḥ* etc. omitted.	P. 27. as in N.S.	
4	*Vṛttvanuprāsa*—illustrations	P. 25 Two illustrative verses *Āṭopena* etc. and *Sahyāḥ pannaga* etc.	P. 18. Only *Āṭopena* etc , as from *Śrīkaṇṭhastava*—यथा मदीये श्रीकण्ठस्तवे—आटोपेन.... ॥	Pp. 29-30. As in N.S.	The ascription in T.S.S. of *Āṭopena* etc. to *Śrīkaṇṭhastava* is wrong for, this verse is *Śrīkaṇṭhacarita* II.49.
	Variants in the verse *Āṭopena* etc.	P. 25. l. 7. मन्मनोरञ्जनम् P. 25. l. 8. गुणालङ्कार	P. 18. l. 8. सन्मनोरञ्जनं° P. 18. l. 9. रसालङ्कार	P. 30. l. 3. सन्मनोरञ्जनं P. 30. l. 4. गुणालङ्कार	The correct readings as found in Delhi edn. and *Śrīkaṇṭhacarita* II.49 are supported by V.C.
5	*Lāṭānuprāsa*—Explanation of verse *Kāśāḥ* etc.	P. 29. l. 3. सहास्य एकाभिधानलक्षणो न सङ्करः	P. 21. l. 1. सहास्यसंकरः	P. 33. l. 1. as in T.S.S.	N.S. edn. is wrong.
6	*Smaraṇa* : (*i*) Verse *atrānugodaṁ* etc. (*Raghuvaṁśa* XIII.35)	P. 41. l. 5. सुप्तः	P. 30. l. 8. सुप्ति	P. 41. l. 10. सुप्तः	The normal reading is *suptaḥ* but the variant *suptiṁ*., is found in the T.S.S though not warranted by S.B. '*Suptiṁ*' seems to have been brought about under the supposition of a grammatical difficulty in the quite idiomatic usage स्मराभि वानीरगृहेषु सुप्तः. Mallināthā justifies the correctness of the nominative usage '*sup aḥ*'.

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	Reference	N.S. edition	T.S.S. edition	Delhi edition	Remarks
	(ii) Verse *yair dṛṣṭo'si* etc.	P. 42. l. 6. प्राप्तप्रहारः	P. 31. l. 4. प्रासप्रहारः	P. 43. l. 1. प्रासप्रहारः	S.B. and V.C. support *prāsa*. R P. (p. 111) has the correct *prāsaprahāra*.
	—do—	P. 42. l. 7. पातयन्	P. 31. l. 5. दारयन्	P. 43. l. 2. पातयन्	V.C. supports *pātayan*.
	—do—	P. 42. l. 8. कालदेह	P. 31. l. 6. कामदेह	P. 43. l. 3. कालदेह	V.C. supports '*Kāladeha*'.
	Explanation of above verse	P. 43. l. 1. शक्य°	P. 31. l. 7. अशक्य°	P. 43. l. 4. अशक्य°	N S. reading is wrong. J. and R P. have the correct *aśakya*.
7	*Rūpaka*—Illustration *Vistārašālinī* etc.	P. 46. l. 6. प्रभमसञ्चय with the variant प्रभवसंचय in foot-note.	P. 34. l. 2. प्रभभसञ्चय	P. 46. l. 11. as in T.S.S.	The correct *Prabha-bha-sañcaya* is supported by S B. and V.C. and is found in R.P. (p. 123).
8	*Pariṇāma*—Illustration—*Tīrtvā bhūteša*° etc. (*Anargharāghava* V.2).	P. 51. l. 8. उपहृतवान्	P. 39. l. 5. उपकृतवान्	P. 53. l. 4. as in T.S.S.	*Anargharāghava* (K. N. edn.) reads *upahṛtavān*, and the commentator Rucipati explains it as '*dattavān*'. Appayya (*Kuvalayānanda* and *Citramīmāṁsā*) has *upakṛtavān*.
9	*Sandeha* Illustration— (i) *Kim tāruṇya*°	P. 54. l. 1. वल्लरी P. 54. l. 2 लीलाप्रोच्छलित	P. 41. l. 7. मञ्जरी P. 41. l. 8. वेलाप्रोच्चलित	P. 56. l. 1. मञ्जरी P. 56. l. 2. as in N.S.	*Subhāṣitāvali* reads as in Delhi edn.
	(ii) *Ayam mārtaṇḍaḥ* etc.	P. 54. l. 7. साक्षात् P. 54 l. 8. चिरात् with variant तिरः	P. 41. l. 12. सर्वः P. 42. l. 1. पुरः	P. 56. l. 7. सर्वः P. 56. l. 8. तिरः	The verse is quoted in *Alaṅkāra*-works and Anthologies. In the second line all of them read *sarvāḥ*; in the third line there are the variants *tiraḥ*, *punaḥ*, and *ciram*.

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(iii) Explanation of *Rañjitā nu* etc.	P. 55. l. 4. अध्यवसायाश्रयत्वेन P. 55. l. 5. द्योतकसत्त्वादुत्प्रेक्षा°	P. 42. l. 10. अध्यवसायात्मकत्वेन P. 42. l. 11. द्योतकत्वं मत्वा उत्प्रेक्षा°	P. 57. l. 4. as is N.S. P. 57. l. 5. द्योतकत्वादुत्प्रेक्षा°	T.S.S. readings are not happy.
10 *Ullekha:*				
(i) Illustration—*yas tapovanam iti* etc. from *Harṣacarita*).	P. 60. l. 1. वातिकैः	P. 45. l. 6. वादिकैः	P. 59. l. 8. वादिकैः	Both the readings are found in edns. of *Harṣacarita*.
(ii) Alternate illustration	P. 61. l. 8. एवं पृथुरुरसि अर्जुनः	P. 47. l. 3. एवं गुरुवचसि पृथुरुरसि विशालो मनस्यर्जुनः	P. 61. l. 1. एवं गुरुर्वचसि पृथुरुरसि अर्जुनः	
(iii) Varieties	P. 62. l. 2. एवमलंकारविच्छित्त्याश्रयेण	P. 48. l. 3 एवं कारकान्तरवि°; variant अलंकारान्तर°	P. 61. ll. 6-7. एवमलंकारान्तर°	S.B. supports *Kārakāntara°* J (p. 62) says that *Kā akāntara°* is wrong. V.C. (pp. 6 -2) merely records that *Kārakāntara°* is a variant.
11 *Apahnuti:*				
(i) Explanation of Sūtra	P. 63. l. 2. प्रक्रान्तापह्नव°	P. 49. l. 2. प्रक्रान्तानपह्नव°	P. 62. l. 2. as in T.S.S.	The correct *anapahnava* needed in the context is given as a variant in foot-note. R.P. (p. 168) has the wrong *ap hnava*.
(ii) Illustration	P. 65. l. 4. विलसद् अमर°	P. 51. l. 1. विकसदमर°	P. 64. l. 6. as in N.S.	S.B. and V.C. support respectively readings in T.S.S. and Delhi edns.
(iii) Varieties	P. 66. l. 2. निरन्तरं	P. 52. l. 4. पूर्वं	P. 65. l. 3. समनन्तरं	N.S. reading does not suit the context.
12 *Utprekṣā*—Illustration:				
(i)	P. 77. l. 5. केयूरायितमङ्गदैः	P. 62. l. 11. केयूरायितमङ्गुलीयकैः	P. 75. l. 10. as in N.S. edn.	

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Reference	N.S. edition	T.S.S. edition	Delhi edition	Remarks
(ii) *Prāpyābhiṣeka* etc.	P. 80. l. 2. लोक्यमानारता	P. 64. l. 17. लोप्यमान ज्ञा	P. 78. l. 6. as in T.S.S.	*Lopyamānājñā* is not warranted by V C. N.S. reading conveys no sense. Appayya (*Citramīmāṁsā*) reads *Lokyamānārtha*.
13 *Atiśayokti*—Illustrations.	P. 85. l. 6. The verse '*Maggiladdhammi*' etc. as alternate example.	P. 67. l. 7. as in N.S.	P. 81. l. 12. The verse *Ṇārā-a ṇotti* etc. as alternate example.	V.C. (p. 81) supports the citation in Delhi edn.
(ii)	P. 85. l. 7. अमित्रस्यापि प्रियाधररसस्य विषय°	P. 67. l. 7. as in N.S.	P. 82. l. 1. अमित्रस्यापि विषय°	The citation of *Ṇārā-a-ṇotti* has necessitated the omission of *Priyādhararasasya*.
14 *Prativastūpamā*—word etymology	P. 94. l. 9. वस्तुत: शब्दस्य	P. 77. l. 8. वस्तुशब्दस्य	P. 90. l. 3. as in T.S.S.	The correct *Vastu*° is supported by V.C.
15 *Nidarśanā*—Illustration, *Araṇyaruaitam* etc.	P. 100. l. 12. कर्णजाप: P. 100. l. 13. घृतोऽन्धमुखदर्पण:	P. 83. l. 11. कर्णजल्प: P. 83. l. 12. कृतान्धमुखमण्डना	P. 95. l. 4. as in N.S. P. 95. l. 5. as in T.S.S.	In the anthologies and *Alaṅkāra*-works that quote the verse, *Karṇajāpaḥ* is read in third line; in the fourth line are the variants *dhro'ndha*° and *Kṛtā dha*°. V.C. supports readings in Delhi edn.
16 *Vinokti*—Illustrations	P. 106. No alternate illustration for the first variety.	P. 90. Verse *Pratyaktā madhuneva* etc., alternate illustration	P. 101. as in N.S.	S.B. (p. 90) explains the subtle difference in the recognition of *Vinokti* in the two examples *Vinayena vinā* and *Pratyaktā madhuneva*.

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17 *Samāsokti*—Illustrations:				
(i) *Dantaprabhā* etc.	P. 110. l. 7. अलिवृन्देव	P. 94. l. 7. अलिवृन्देन	P. 106. l. 9. as in T.S.S.	N.S. reading is wrong.
(ii) *Nirikṣya* etc.	P. 111. l. 7. चन्द्रोऽवन् इत्यार्तैतरग्	P. 95. l. 9. चन्द्रो मजेत्यार्तैतरग्	P. 108. l. 4. as in T.S.S.	V.C. supports *Candro mayā*. N.S reading is found in Anthologies.
(iii) *Madanagaṇanāsthāne* etc.	P. 111. l. 12. इव किल	P. 96. l. 4. विचकिल	P. 108. l. 8. इव किल	*Śrīkaṇṭhacarita* (VI. 70) reads '*Vicakila*' which is supported by S.B.
(iv) Explanation of *Nirlūnāni* etc.	P. 114. l. 9. अत्र नीरसैः कण्टकिभिः	P 98. l. 18. as in N.S.	P 111. l. 7. अत्र कण्टकिभिः	*Nirasaiḥ* is needed in the context but V.C. omits it.
(v) *Dyām dāliliṅga* etc. (*Śrīkaṇṭhacarita*)	P. 114. l. 14. *Atitāpāt*	P. 99. l. 3. as in N.S, with the variant *Atipāpāt*.	P. 112. l. 1. as in N.S.	*Śrīkaṇṭhacarita* (V. 23) has *atipātāt*.
(vi) Illustration for *Tarkaśāstravastu-samāropa*.	P. 115. Verse *Svapakṣa* etc.	Pp. 100-1. *Svapakṣa* etc. and *Dśavaktravivāda* etc.	P. 113. as in N.S.	S.B. (pp. 100-1) explains both the verses in T.S.S.
(vii) *Svapakṣa* etc. (*Śrīkaṇṭhacarita*)	P. 115. l. 7. *Lalitaiḥ* with variant '*laḍitaiḥ*'	P. 101. l. 1. *Lalitaiḥ*	P. 113. l. 7. *Lalitaiḥ*	*Śrīkaṇṭhacarita* (VI. 16) has '*loḍitaiḥ*'.
(viii) Illustration for *Jyotiśśāstravastusamāropa*.	P. 115. *Gaṇḍānte* etc. cited.	P. 101. as in N.S.	P. 104. The verse is omitted.	
(ix) Explanation of *Athopagūḍhe etc.*	P. 119. l. 1. शशाङ्क-शरदोर्नायक°	P. 106. l. 10. शशाङ्क-शरदोः प्रावृशश्च नायक°	P. 120. l. 6. as in N.S.	S.B. (106) says that same texts read '*prāvṛśaśca*'.
(x) Explanation of *Nakhakṣatānīva* etc.	P. 120. l. 3. उत्प्रेक्षान्तरानुप्रविष्ट°	P. 108. l. 6. उत्प्रेक्षानुप्रविष्ट°	P. 121. l. 8. as in N.S.	The reference being to *Samāsokti* and *Utprekṣā* and not to two *Utprekṣās*. T.S.S. reading is correct. V.C. however supports *Utprekṣāntara* which is read by R.P. (p. 340) too.

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Reference	N.S. edition	T.S.S. edition	Delhi edition	Remarks
18 *Śleṣa*:—				
(i) *Varieties*	P. 122 l. 6. शिष्टप्रकार° (with variant *śliṣṭ*°°)	P. 111. l. 1. अवशिष्ट-प्रकार°	P. 123. l. 8. श्लिष्ट°	V.C. (p. 123) supports *śliṣṭa* But *śiṣṭa* or *avaśiṣṭa* is more suited to the context.
(ii) *Śabda* and *Artha śleṣas*	P. 1 4. l. 5. एकता-वसायात्	P. 114. l. 4. एकताध्य-वसायात्	P. 127. l. 2. as in N.S	*Adhyavasāya* does not come within the purview of *Śleṣa* As explained by J. (p. 1 4) and V.C. (p. 127) *ekatā-vasāyāt* is the correct reading.
19 *Aprastutapraśaṁsā*— Illustrations:				
(i) *etat tasya* etc.	P. 13 . l. 10. वारिणः P. 133. l. 14. हहेत्यनु-दिनम	P. 124. l. 1. वारिणः P. 124. l. 4. ममेत्यनु-दिनम्	P 134. l. 1. पाथसः P. 134. l. 4. as in T.S.S.	V.C. supports readings in Delhi edn. *Bhallaṭaśataka* reads *kāritam* and *mamety anudinam*.
(ii) पश्यामः किम् etc.	P. 134. l. 2. किं मामाल-पति	P. 124. l. 8. किं मां नालपति	P. 134. l. 8. as in T.S.S.	V.C. and S.B. support *nālapati* which is read in Anthologies too.
(iii) *indor lipta* etc.	P. 1 4. l. 8. विद्रुमरुचिः	P. 124. l. 14. विद्रुमदलं with variant विद्रुमलता	P. 135. l. 2. विद्रुमदलम्	V.C. supports *vidrumadalam*. *Bālarāmāyaṇa* (l. 42) reads *vidrumalatā*.
(iv) *cakrābhighāta* etc.	P. 135. l. 2. विलास-शून्यम	P. 125. l. 8. विलास-वन्ध्यम्	P. 135. l. 12. as in T.S.S.	°*vandhya* is read by Udbhaṭa and Ānandavardhana and is supported by V.C.
(v) *kas tvam* etc.	P. 137. l. 10. वैराग्यादिव	P. 129. l. 2. निर्वेदादिव	P. 137. l. 9. as in N.S.	Both the readings are found in Anthologies and *Alaṁkāra*-works.

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	(vi) Explanation of *antaḥ chidrāṇi* etc.	P. 138. ll. 5-6. भङ्गुरीकरणे हेतुत्वं संभवि च्छिद्राणां त्वसंभवि	P. 129. ll. 10-1. भङ्गुरीकरणे हेतुत्वमसंभवि च्छिद्राणां तु संभवि	P. 138. ll. 3 4. as in T.S.S.	N.S. reading is wrong.
20	*Arthāntara*— Illustration: *pṛthvi* etc.	P. 140. l. 12. स्थिरा भव	P. 132. l. 4. स्थिरीभव	P. 140. l. 6. as in T.S.S.	*Bālarāmāvaṇa* reads *sthirā°*, S. [illegible] and V.C. support *sthiri°*.
21	*Vyājostuti*— Explanation of *kim vṛttāntaiḥ* etc.	P. 144. l. 9. क्लिष्टं	P. 137. l. 1. क्लिष्टं	P. 143. l. 15. क्लिष्टं	N.S. reading is wrong.
22	*Ākṣepa*— Illustration: *Jyotsnā* etc.	P. 147. l. 12. हतजालिपतेन	P. 140. l. 8, as in N.S.	P. 146. l. 2. हत-जीवितेन	
	(ii) Counter-examples.	Pp. 150-1. Three verses देया शिलापट्टक, बाणेन हत्वा and यद्वा मृषा cited.	P. 143. देया शिलापट्टक omitted.	P. 148. as in N.S.	
	(iii) —do—*sāhitya* etc.	P. 150. l. 7. कर्णामृतं	P. 143. l. 2. काव्यामृतं	P. 147. l. 11. काव्यामृतं	V.C. supports '*kāvvāmṛtam.*' *Vikramāṅkacarita* (I. 11) reads '*karṇāmṛtam.*'
	(iv) Explanation of *sa vaktum* etc.	P. 152. l. 2. आभासस्य गुणानां	P. 144. ll. 11-12. आभासस्य। महोदधेरम्भः कुम्भपरिच्छेदशक्तिनिदर्शनेन हयग्रीवगुणानां	P. 148. l. 19. as in T.S.S.	
	(v) Illustration *no kiñcit* etc.	P. 153. l. 11. शिशिराः सहंसगनयः	P. 146. l. 10. शिथिलाः सहंसरुचयः	P. 151. l. 6. as in T.S.S.	V.C. supports T.S.S. reading.
23	*Vibhāvanā*	P. 157. l. 7. अप्रस्तुतं कारणम्	P. 151. l. 6. अप्रसिद्धं कारणम्	P. 154. l. 5. as in T.S.S.	Reading in T.S.S. and Delhi edns. is correct. N.S. reading which is retained by R. P. (p. 463) and not warranted by J. (p. 157) is wrong.

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	Reference	N.S. edition	T.S.S. edition	Delhi edition	Remarks
24	*Viṣama*—Illustrations	P. 166. An extra example *parahi-a-aṃ* etc. is cited.	P. 162. The verse is omitted.	P. 162. As in T.S.S.	The additional verse in N.S. appears to be not necessary. T.S.S. and Delhi edns. close *Viṣama*-section with R.'s remark *kevalaṁ śuddhodāharaṇaṁ abhvūhvam* and this looks more natural.
25	*Adhika*—Illustration *dyaur atra* etc.	P. 169. l. 11. जलधारावधिः	P. 167. l. 2. जलधारावलिः	P. 165. l. 4. as in N.S.	V.S. supports N.S. reading.
26	*Vyāghāta*—Illustration *dṛśā dagdham* etc.	P. 174. l. 2. स्तुमो वामलोचनाः	P. 170. l. 10. स्तुवे चारुलोचनाः	P. 167. l. 10. स्तुमश्चारुलोचनाः	*Viddhaśālabhañjikā* (I. 2) reads *stuve vāma.*
27	*Ekāvali*—Illustration *purāṇi yasyām* etc.	P. 178. l. 4. पुराणि	P. 173. l. 11. गृहाणि	P. 169. l. 10. पुराणि	*Navasāhasāṅkacarita* (I. 22) reads '*gṛhāṇi*'. V.C. supports '*purāṇi*' and *Kāvyaprakāśa* (X. 44) has the same.
28	*Mālādīpaka*—Illustation: *saṅgrāmāṅgaṇa* etc.	P. 179. l. 3. The second line is read as: देवाकर्णय येन येन सहसा यथत्समासादितम् ।	P. 174. l. 15. The second line is read as: संप्राप्ते परिपन्थियोधनिवहे सांमुख्यमासादिताः ।	P. 170. l. 8. as in N.S.	None of this three commentators is helpful in fixing the reading. V.C. himself supports N.S. reading in his commentary on *Kāvyaprakāśa* (T.S.S. edn Part II, p. 72). The two *A.S.* mss. consulted to prepare Delhi edn. read the line as in N.S.
29	*Sāra*—name of the figure.	P. 179. The figure is called *Udāra* in *Sūtra* and *Vṛtti*. (*Sāra* given as a variant in	P. 175. Called *Sāra*.	P. 170. as in T.S.S.	Ālaṅkārikas from Rudraṭa to Viśveśvara, (author of *Alaṅkārakaustubha*) call the figure *Sāra*. *J.* supports *Sāra* (p. 179).

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	(ii) Illustrations.	P. 180. Cites both जये परिक्ष्या: etc. and राज्ये सारं etc.	P. 175. Cites only राज्ये सारं etc.	P. 171. As in T.S.S.	
30	*Paryāya*—Illustrations: *visṛṣṭarāgāt* etc. (*Kumārasambhava*)	P. 190. l. 8. विसृष्ट°	P. 187. l. 3. निसृष्ट°	P. 177. l. 12. विसृष्ट°	S.B. supports *nisṛṣṭa* and V.C., *visṛṣṭa*. Both readings found in *Kumārasambhava* texts.
	(ii) Explanation of verses.	P. 191. l. 6. निवृत्त्यु: पादानतया	P. 188. l. 2. °अपादानतया	P. 178. l. 8. as in T.S.S.	S.B. and V.C. support °*opādānatayā*.
31	*Parivṛtti*—Illustration: *kim ity opāsya* etc.	P. 192. l. 5. प्रदोषे स्फुटचन्द्रतारका	P. 189. l. 3. प्रदोषेषु विकीर्णतारका	P. 179. l. 8. as in N.S.	The generally accepted reading is '*sphuṭacandratārakā*.'
32	*Parisaṁkhyā*— (i) *Sūtra*—explanation.	P. 193. l. 6. एकत्रासंभाव्ये द्वितीयपरिहारेण	P. 190. l. 5. एकत्र द्वितीयादिपरिहारेण	P. 180. l. 3. as in N.S.	S.B. supports T.S.S. reading and V.C., the correct N.S. reading.
	(ii) Explanation of Illustrations.	P. 194. l. 8. वस्त्वन्तरशब्दमात्रं वेति	P. 192. l. 2. वस्त्वन्तरं शाब्दमार्थं वेति	P. 181. l. 2. as in T.S.S.	S.B. and V.C. support the T.S.S. reading which is correct but is wrongly given as a variant in the N.S. edn. in foot-note. R.P. (p. 577) has the correct reading.
33	*Nimīlita*—*Sūtra*	P. 210. l. 7. वस्तुना वस्त्वन्तरनिगूहनं मीलितम्।	P. 208. l. 12. as in N.S. except for *nimīlitam* instead of *militam*.	P. 193. l. 3. as in T.S.S.	S.B. (p. 209) discusses the usage by some, of the genitive '*vastunaḥ*'.
34	*Svabhāvokti*—	P. 223. l. 3. कवित्वमात्रस्य गम्य:	P. 220. ll 11-2. कवयितृमात्रस्य गम्य:	P. 202. l. 5. कविमात्रगम्य:	S.B. (p. 220) records the variant '*agamyaḥ*' and explains R. in both ways.

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	Reference	N.S. edition	T.S.S. edition	Delhi edition	Remarks
	Illustration	P. 223. l. 7. क्रेङ्कार:	P. 221. l. 4. हुंकार:	P. 202. l. 9. हुंकार:	
		P. 223. l. 8. कौतुक-व्यतिकरे	P. 221. l. 5. कण्डुक-व्यतिकरे	P. 202. l. 10. कण्डुक-व्यपतये	
		P. 223. l. 10. कर्णावतंसी	P. 221. l. 7. कण्ठावतंसी	P. 202. l. 12. कर्णावतंसी	
35	*Bhāvika*— as a distinct figure	P. 224. l. 10. प्रतिपत्र्य-पेक्षयैव	P. 222. l. 8. प्रतिपत्र-पेक्षयैव	P. 204. l. 2. as in T.S.S.	
		P. 225. l. 7. अभिधान-रूप°	P. 223. l. 6. अभिमान-रूप°	P 204. l. 2. as in T.S.S.	N.S. reading is wrong and is not supported by J. too. R. P. (p. 674) has the correct *abhimānarūpa*°.
		P. 226. l. 1. लिङ्गलिङ्गिभावेन	P. 223. l. 14. लिङ्गलिङ्गि-भावेन	P. 205. l. 8. as in T.S.S.	N.S. reading is wrong.
		P. 226. l. 3. पुरः स्फुरद्रूप°	P. 224. l. 1. परिस्फुरद्रूप°	P. 206. l. 1. as in N.S.	S.B. supports T.S.S reading and V.C., N.S. reading.
		P. 227. l. 4. चित्तवृत्ति-समाधिरूप°	P. 225. l. 3. °वृत्ति-संवादरूप°	P. 207. l. 3. as in T.S.S.	N.S reading is wrong and is not also supported by J.
36	*Rasavad* and other figures—Illustrations	P. 238. l. 3. After अन्यत्राप्युदाहार्यं no further illustration cited.	P. 234. After °उदाहार्यं cites verses तस्याः सान्द्र etc., and एकस्मिञ्छयने etc. and then says— अत्रेर्ष्याक्रोधात्मनो मानस्य प्रशमः। एवमन्यत्राप्युदाहार्यम्।	P. 218. As in N.S.	Two extra verses in T.S.S. appear to be not necessary. S B. (p. 234) however supports this citation.
37	*Samsṛṣṭi*— Varieties—Illustrations : *vadanasaurabha*° etc.	P. 244. l. 6. वदनसौरभ°	P. 238. l. 14. कुसुम-सौरभ°	P. 221. l. 3. as in T.S.S.	S B. supports T.S.S. reading. *Śiśupālavadha* (VI. 14) reads *vadana*°.

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(ii) Explanation of *devī kṣapā* etc.	P. 245. l. 7. अत्र विजातीययोरुपमोन्मेक्षयोः	P. 238. l. 14. as in N.S.	P. 221. l. 12. अत्र सजातीययोरुपमयोः		V.C. cannot be justified for his reference to two *Upamās*. J. (p. 247) specifically says that *sajātīyayor upamayoḥ* is wrong.
38 *Saṁkara*	P. 248. l. 2. भेदस्य च सङ्करः। तच्च	P. 240. l. 6. भेदं च मिश्रत्वम्। तत्रोत्कटभेदा संसृष्टरूपता। अनुत्कटभेदः सङ्कर। तच्च	P. 222. l. 5. as in T.S.S.		
(ii) Explanation of *aṅgulibhir* etc.	P. 248. l. 9. अभेदातिशयात्	P. 241. l. 5. अभेदाध्यवसायात	P. 222. l. 13. as in T.S.S.		S.B. and V.C. support the correct T.S.S. reading.
(ii) —do—	P. 248. ll. 9-10. एवं च वाक्योक्तसमासोक्तिः। उपमा रूपानुगृहीता	P. 241. l. 6. एवं च वाक्योक्तसमासोक्ति उपमे रूपा°	P. 222. ll. 13-14. as in N.S.		S.B. and V.C. respectively support T.S.S. and N.S. readings.
(iii) Explanation of *trayīmayo'pi* etc.	P. 249. l. 1. विरोधोत्पत्तिहेतुः रूपः	P. 242. l. 5. विरोधप्रतिमोत्पत्तिहेतुः	P. 223. l. 3. as in T.S.S.		N.S. reading is wrong.
(ix) Explanation of *śaradīva* etc.	P. 253. l. 12. न औपम्येन कदाचिद् अर्थसिद्धः	P. 247. l. 1. as in N.S. edn.	P. 227. l. 8. न हि चापेन पञ्चाशत्सिद्धिः		V.C. supports *na hi cāṣeṇa*, etc. which is a variant in T.S.S. See pp. 227-8 for V.C.'s explanation and the Editor's remarks.
(v) *Saṁkara*— third variety.	P. 254. l. 6. न च सन्देह। यथा	P. 247. l. 4. न च सन्देहो नाप्यङ्गाङ्गिभावः। यथा	P. 228. l. 9. as in T.S.S.		N.S. reading is wrong.
(vi) Illustration for above *saṁpuṣkara* etc	P. 255. l. 1. सत्पूरुष°	P. 248. l. 8. सत्पुष्कर°	P. 229. l. 7. as in T.S.S.		N.S. reading is wrong.

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A STUDY IN THE FIRST IMITATION OF THE GĪTAGOVINDA

By

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Jayadeva the famous lyric poet of Orissa[1] has given such a charming picture of the amorous dalliances of Rādhā-Kṛṣṇa in his *Gītagovinda*, that it has become the perennial source of inspiration, elation and joy to the thinkers, litterateurs, devotees and heretics of the whole world alike since the last few centuries. The sweetness in diction, the musical beauty of lyrics, the softness of word pictures, above all the artistic expression of the universal human feelings of the *Gītagovinda* have a captivating effect on it's readers irrespective of caste, creed and colour. As a result, the popularity of this work has never been affected by the bulk of literature in Sanskrit as well as in regional languages which has subsequently appeared in the field. In appreciation of these qualities of the *Gītagovinda*, a host of writers of India, highly inspired by it's external artistic beauty and the internal universal appeal, have attempted at different times to compose poems in imitation of that masterpiece. Especially the scholars from all parts of India in general and the poets of Orissa in particular being born and brought up in that glorious tradition[2] of Sanskritic culture, have composed in Sanskrit more than one hundred and thirty imitative works of the *Gītagovinda* in order to give vent to their poetic ingenuity and erotico-devotional ecstasy.

Apart from a few works of this type available in print a bulk of such imitative works, at present, is discovered in manuscripts and a number of them almost have been lost in course of time. But many interesting stray verses and fragmentary songs and, in some cases, only the names of such *gītakāvyas* have

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1. The Histories of Sanskrit literature have described Jayadeva's belonging to Bengal. But the recent researches on the subject have refuted the proposition and substantially established with a series to plausible grounds and authentic historical data, that the poet Jayadeva belonged to Orissa.

Vide in this connection—

(i) Sahu, N. K.: *The Souvenir on Śrī Jayadeva*, (Ed.) The Jayadeva Sānskṛtika Pariṣada, Orissa, Bhubaneswar, 1968.

(ii) Mahapatra, K. N.: *A Descriptive catalogue of Sanskrit Manuscripts of Orissa*, Vol. II, ed. Orissa Sahitya Akademi, Bhubaneswar, Preface pp. XXXV-LVI.

(iii) Sri Mahapatra, K. N.: *O. H. R. J.* Bhubaneswar—Vol. VII Oct. 58 and January, 1959, parts 3 and 4, pp. 191-208.
"New Light on Poet Jayadeva, the Author of the Gitagovinda".

(iv) Rath, B.: "Orissa, the Home Land of Jayadeva". The paper is contributed to the *Proceedings of the International Sanskrit Conference*, New Delhi, 1972.

2. Vide, Rath, B.: "A Family of Poet-cum-Rhetoricians in Orissa" *Jhankāra*, February 1958, Vol. IX, No. 12, pp. 1084-90.

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been preserved in the later commentaries, rhetorics, anthologies and musicology as well. I propose to deal with the quotations separately.

In the present context my observations will be restricted to the first imitation of the *Gītagovinda*. We learn from different records[3] available to-day that a king of Orissa,[4] being jealous of poet Jayadeva, as his *Gītagovinda* earned the nationwide reputation as a poem, par excellence and as it was introduced into the liturgy of the Jagannātha temple, composed poem like *Gītagovinda* and has tried to usher it into the liturgy of Jagannātha in place of the *G.G.* But according to a traditional story, Lord Jagannātha did not like this attempt and prohibited the work of the king for its recitation in the temple. As a result the king was very much pained at heart and offered himself before the feet of Lord Jagannātha for His propitiation and for acceptance of his work in the daily rituals of the temple. The Lord was satisfied with sincerity of the devoted king and ordained in the dream that few verses of the work of the king may be incorporated in the *G.G.* Thus the *G.G.* mingled with a few verses of the king, was recited daily in the temple.[5]

The *Bhaktavijaya* of Mahīpati, a work written in *Marāṭhī* language, has stated that 24 verses from the work of a king of Orissa have been included in the famous *G.G.* An Oriya poet of the 18th century A.D. Śrī Rāmadāsa describes in his '*Dārḍhyatābhakti*[6] that only 12 stanzas of the king were included in the *G.G.* Again we find in the Sanskrit commentary entitled "*Sarvāṅgasundarī*"[7] on the *G.G.* by Nārāyaṇa Dāsa, who was contemporary of Narasingha Deva II (1278-1308 A.D.) of the Gaṅga dynasty of Orissa, left 18 verses[8] of the *G.G.* uncommented. Further M. M. Sri Sankar Misra (16th century) in his *Rasamañjarī*,[9] a Sanskrit commentary on the *G.G.* comments upon only two

3. Basu, N. N.: "Megheśvar Inscription of Svapneśvaradeva" *J.A.S. Bengal*, Vol. LXVI 1897, p. 18-24.

4. Pattanayak, Sudhakar, : "Bobhaneśvara Inscription of Śri Vaidyanātha", *J.B.O.R.S.* Vol., XVII, 1931, pp. 119-135.

5. Vide Mahapatra, K. N. "Govardhanācārya and Udayanacārya" *O.H.R.J.*, Vol. VII, No. I, pp. 40-46.

6. Vide, *Dārḍhyatā-Bhakti* of Rāmadāsa
"Dvādaśa sarga parimāṇa
Jayadevara granthe jāṇa
Bārasargara ādye tāra
rahilā bāra ṭīkā tāra
rājā hoṇa ethe tuṣa
kaillā āpaṇā uṭhā"

7. A MS. of the commentary is preserved in the MS. library of Orissa State Museum Bhubaneswar.

8. *G. G.* Verse Nos. 12, 14, 18, 26, 33, 40, 44, 54, 56, 57, 66, 68, 78, 79, 84, 85, 87, 93.

9. Vide the *G. G.* with '*Padhaṭīkā*' and '*Rasamañjarī*', commentaries published by N. S. Press, Bombay.

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verses out of the 18 verses cited above. Rāṇā Kumbha Karṇa (1460-1468 A.D.) in his commentary—*Rasikapriyā* on the *G.G.* comments upon the spurious 18 verses. Dharaṇīdhara Miśra[10], the first translator of the *G.G.* into Oriyā, translates 15 verses out of the 18 and he translates two new verses which are not found in Rāṇā Kumbha's commentary. Thus it is proved that only 20 verses (18 + 2 = 20) have been interpolated into the *G.G.* of Jayadeva after the *Sarvāṅgasundarī* commentary was written by Nārāyaṇadāsa, the great-great grand father of the famous rhetorician Śrī Viśvanātha Kavirāja.[11]. Though the exact verses and their number cannot be ascertained at present, yet these twenty verses have been accepted as spurious ones. Only the discovery of the unknown imitative work will solve the problem in this respect.

According to the work *Prācīna Utkala* (the Ancient Orissa) of the historian Jagavandhu Sing, Puruṣottamadeva of Gaṅga dynasty had attempted to introduce his own *Gītagovinda* into the daily rituals of the Jagannātha temple. Though we do not come across the name Puruṣottamadeva in the pannel of the kings of the Gaṅga dynasty, yet this Puruṣottamadeva can be identified with Bhānudeva II (1309-1328 A.D.) who was popularly known as Puruṣottamadeva.[12] Viśvanātha Kavirāja who was the minister for foreign and home affairs in the court of Bhānudeva IV records a eulogy of Puruṣottamadeva in his *Sāhityadarpaṇa* i.e.

Ananyasādhāraṇadhīh dhṛtākhilavasundharaḥ
Rājate kópi jagati sa rājā puruṣottamaḥ[13]

This verse is well-applicable to the Bhanudeva II alias Puruṣottama of the *Gaṅga* dynasty of Orissa and it refers to his extraordinary scholarship and erudition. The epithets[14] which denote the rare accomplishments of the king are epigraphically recorded.[15] The last verse[16] of the *Rasikapriyā* commentary

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10. Dharaṇīdhara Miśra's Oriya translation of the *G. G.* is preserved in the O.S.M., Bhubaneśwar.

11. Vide Rath, B. : " Family of Poet-cum-Rhetoricians in Orissa " *Jhaṅkāra*, Vol. IX, No. s. 12, March, 1958.

12. Vide—*South Indian Inscriptions* Vol. VI, Nos. 714 and 938.

13. Vide Sing, S. : *Sāhityadarpaṇa* 4th Chapter, p. 305 ed.

14. " *Govinda-padāravinda-raja-sāndrīkṛtānanda* "
" *Viśvarūpa Śripati bhaktiyuta* "
" *Vāgdevatā bhūṣaṇa* "
" *Pāṇḍitya maṇḍitaḥ* "
" *Mahākavimaṇḍala sevitaḥ* "

15. Vide—Rajguru, S. N. : " The Panjābi copper plate—Inscription of Bhānudeva II," No. 3 of Śakābda 1234. *Inscriptions of Orissa* Vol. II, U.B.P.

16. Nirnaya Sagar Press edn. of the *G. G.* p. 172.

The commentary upon the—" *Vyāpārāḥ Puruṣottamasya dadātu sphītāṁ mudāṁ sampadaṁ* " of the text of the *G. G.* contains a veiled reference to a king Purusottama ruling prior to him.

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written by Kumbha Karṇa of Mewār, who died in 1468 A.D. speaks of a king Puruṣottama, who, at any rate, cannot be identified with the author of the *Abhinavagītagovinda*, who wrote his work after 1468 A.D. Therefore the king Puruṣottama may be identified with the Gaṅga Bhānudeva II (1309-1328 A.D.) who ruled his kingdom in the name of God Puruṣottama with whom he was perhaps confused.[17]

Thus we can safely conclude that there was a work in the imitation of the *G.G.* to the credit of Puruṣottamadeva alias Bhānudeva II, who was most probably tempted to replace the famous *G.G.* by his own composition in order to show his poetic ingenuity and erudition on par with the poet Jayadeva. Further this conclusion is corroborated not only by the non-availability of the listed spurious verses in the *Abhinava-Gītagovinda* of Gajapati Puruṣottama-Deva ; but also by the suggestive reference to the name of Puruṣottama alias Bhānudeva II in the last verse of the unknown initiative work which has been interpolated into the *Gītagovinda* as its colophon.[18] But a definite conclusion can be drawn in this matter, if and when the MS. of this work by Puruṣottama, the Gaṅga king of Orissa is discovered for the benefit of the scholars in the field.

Further Kumbhakaraṇa also refers to a work written by a king—" *Prabandhaḥ pṛthivi—bhartrā prabandhaḥ prītaye hareḥ* " (p. 75).

17. Vide—Mahapatra, K. N. : *Abhinavagītagovinda O.H.R.J.*, Vol. IX, 1960, Nos. 3 and 4.

18. *G. G.* Canto XII last line of the last verse—

" *Vyāpārāḥ puruṣottamasya dadatu sphitāṁ mudāṁ saṁpadaṁ* "

Here ' Puruṣottama ' is a word of double intendre which means Lord Jagannātha and the king Puruṣottama, the author of the work.

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A NOTE ON AŚOKAN PILLARS AND ANIMAL FIGURES

By

APARNA CHATTOPADHYAY, Varanasi

All the Aśokan pillars excepting the one of Sāñcī stand almost in a line right from Ambālā that is east-Punjab, up to the Northern Bihar. We can easily draw a line starting from Topra (Ambālā) touching Meerut going to Allahabad, then going eastwards touching Sarnath and then having touched Lauriya Ararāj, Lauṛiya Nandangaṛh and Rampurva, it reaches Rummindei and Nigliva. It will be a curved line encircling Uttar Pradesh, northern Bihar and Nepalese Tarāi. It is a question why Aśoka did not erect pillars bearing his proclamations, at different parts of his empire and specially on the borders. This would have been more in fitness with the idea that he wanted to tell his message to his subjects, living in his farflung empire. The answer lies in the words of Aśoka himself in pillar Edict VII. Aśoka says "This Scripture of the Law, wherever pillars of stone or tablets of stone exist, must there be recorded so that it may be everlasting". The same we notice in the Minor Rock Edict I (Rupnath Text). So Aśoka used the pillars already existing for the purpose of engraving his inscriptions, just as he used rocks in other parts of India, where pillars did not exist.

So, all the pillars were not erected by Aśoka. The pillars seen by Hsuān Tsāng also belonged mostly to Uttar Pradesh, Bihār and Nepāl. So it will not be wrong to surmise that the pillars stood mostly in spots which fall within the area where Lord Buddha preached and moved, or we can say the pillars stood in the area where the kings ruling in regions within that area and people living in those regions were either in personal touch with the Enlightened one or were very much under the influence of his teachings and his memory.

Only about two pillars, the one at Sarnath and the other at Nigliva, we know for certainty that those were erected by Aśoka, according to the inscriptions found on those two. And both of these were again connected with Buddhism. Towards the south, we find one before Sāñcī stūpa bearing his edict against schism and of the other two supposed Aśokan pillars, one stands at Mahāsthānagaṛh in East Bengāl and the other stood probably to the north of the Kabul river in modern Laghman.

The above facts lead to the conclusion that all the pillars were not erected by Aśoka. Some of those existed before. Aśoka used them for the purpose of engraving his inscriptions and he added to them though, this addition does not reflect any planned scheme of erecting pillars bearing his words to his subjects in different parts of his empire on the part of Aśoka. The geographical location

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of about all of these pillars excepting the three minor ones at Bengāl, Sāñcī and Laghman, show that they simply stood on the northern region of the empire. This fact apparently has no political significance so far as Maurya empire is concerned. For the polish and finish of these pillars, the credit cannot go entirely to Aśoka since he was definitely not an innovator in building pillars. And nowhere it is mentioned that polish was given by him to the pillars already existing.

It has been suggested by an authority on Indian art that in the capitals of the Aśokan pillars in the lower-most part of the capital, which was believed by some scholars to be either a bell or an inverted lotus, the idea of '*pūrṇaghaṭa*' is conveyed (V.S. Agrawala, Studies in Indian Art, p. 66). But in the first place the design, if examined impartially, neither looks like an inverted lotus nor like a bell nor like a pitcher (*ghaṭa*). A lotus, held upside down, will look definitely different, since the petals of a lotus are broader than what we find in the capitals of Aśokan pillars and the artistic effect, while a lotus is held upside down, will be totally different. It is needless to say that it has little or no similarity with a bell. So far as the idea of a '*pūrṇaghaṭa*' or a '*maṅgalakalaśa*' is concerned, the design in question hardly resembles any 'ghaṭa' in shape and appearance. Unless the idea is authoritatively imposed upon an observer, such a similarity can never come to the mind. Secondly the idea of placing '*pūrṇaghaṭa*' on a pillar does not exist in Indian tradition. According to the tradition, a '*pūrṇaghaṭa*' is placed at door-steps. And then mango foliage is placed in the mouth of the '*pūrṇaghaṭa*'. Has the idea of placing a drum on the mouth of a '*pūrṇaghaṭa*' and then placing animal figures on that drum, been found anywhere throughout the length and breadth of this country ? A little common sense will suggest that the artists gave a beautiful floral decoration on the top ; probably the Iranian bell capital got a more artistic touch at the hands of the Indian sculptors. The corded or rope design or plain moulding on the neck of it does not also find any significance in case we accept the theory that the inverted lotus or the bell actually conveys the idea of a '*pūrṇaghaṭa*'.

A comparison has been made by an authority between the dhauli elephant and the lions of the Sārnāth capital. It has been observed " The loud exibitionism of pomp and power of the Rampurva or Sārnāth specimens has nothing to compare with the quiet dignity of the Dhauli elephant. With its right front leg slightly tilted and the left bent straight in short angle exhibiting a slight forward motion, and with its heavy trunk flowing rhythmically in a delightful curve, it walks majestically out of a deep ravine as it were. It indeed symbolises His Imperial Majesty King Aśoka presenting himself with quiet dignity before the people of Kaliṅga. The Sārnāth quadripartite is on the other hand an exhibition of imperial pomp, power and authority before the Buddhist monks of Sārnāth who had chosen the site of the First Turning of the Wheel as their place

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for the quiet pursuit of the religion of Śākyamuni. Compared to the Dhauli elephant the Sārnāth quadripartite and its Sāñcī counterpart are bombastic in style and motive ". (Niharranjan Ray, *Maurya and Śuṅga Art*, pp. 29-30).

It is needless to point out that Aśoka himself was not the sculptor carving out those figures is Dhauli and Sārnāth. He, in all probability, engaged the local artists for sculptural purposes. So the credit for artistic grace of the Dhauli elephant, goes not so much to the emperor by whose order it was created, but to the sculptor who was its author. Any piece of art reflects the mind of its creator and not the mind of the patron of its author. The elephant of Dhauli, perhaps, does not symbolise so much His Imperial Majesty King Aśoka presenting himself with quiet dignity before the people of Kaliṅga, as it reflects the spirit of its creator, the sculptor, who was probably deeply impressed with the noble fatherly feelings of the emperor for his subjects. Or it is possible that the elephant is a specimen of the sculptural technique already developed and carried to a perfection by the artists of Kaliṅga. It is quite possible that Aśoka did not take sculptors from Pāṭaliputra to Kaliṅga, but appointed local sculptors and technicians for architectural and sculptural purposes. This also explains the reason for the difference between the Dhauli elephant and the Sārnāth lions in artistic effect, as pointed out by Dr. Ray.[1] Regarding the Sārnāth capital, Dr. Ray says that the Sārnāth quadripartite is an exhibition of imperial pomp, power and authority before the Buddhist monks of Sārnāth who had chosen the site of the First Turning of the Wheel as their place for the quiet pursuit of the religion of Śākyamuni.

It is to be noted first that the Sārnāth monks and nuns in the time of Aśoka were probably not leading the quiet life of meditation and asceticism. Aśoka's Sārnāth edict against schism, clearly proves that they were indulging in and fomenting internal rift in the Church. And Aśoka did not hesitate to authorise the Mahāmātras of Sārnāth with the power not only to interfere in the Church but also to turn out such a monk or a nun who created such troubles. The Mahāmātras were even given the power to disrobe such persons and to make them dress in white. So the pomp and power of the emperor, if displayed in the figures of the Sārnāth lions, do not create any anomaly of ideas, since Aśoka's orders against Sārnāth monks and nuns were equally majestic, bold and authoritative and very much drastic. Secondly the sculptors of Sārnāth lions probably intended to create such figures. The display of pomp and power in the Sārnāth lions possibly reflects the idea which the makers of those figures had, about the majesty and pomp of the emperor. Further, it is to be noted that Sārnāth was an important centre of trade in those days.[2] So, the sculptors

1. Fully modelled in the round, the elephant exhibits a flowing plasticity and linear rhythm that, are unknown in the Mauryan lion figures, N. Ray, *Maurya and Śuṅga Art*, p. 111.

2. Thaper, R. : *Aśoka and the Decline of the Mauryas*, pp. 235-36.

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probably had it also in their mind that the traders, both Indian and foreign, coming and going through the region of Sārnāth or halting in this locality, should be impressed with the majesty and the might of the Maurya monarch.

Aśoka as a king, the temporal Head of the State, had no right to rule the Buddhist Church in the manner that he did as it is reflected in the schism edicts. Buddhist Church had a definite democratic pattern for its administration in which the king of the realm had no place at all. But Aśoka did not hesitate to interfere in the Church in the most active and drastic manner as we have already pointed out. If he did so, the proud figures of the Sārnāth lions are in perfect harmony with the spirit and authoritative attitude of the emperor towards the monks and nuns, living in the place where the First Wheel of Law was turned, and fomenting troubles in the peaceful life of the hermitage.

Regarding the row of geese adorning the abacus or drum of the lion capital of the Lauriya Nandangarh pillar, it has been suggested by Sir John Marshall that it symbolises the flock of Buddha's disciples. (*Cam. Hist. of India*, Vol. I, p. 561). The row of geese has added a freshness of nature to the capital of this pillar which is very much lacking in the Sārnāth capital, which looks very much conventional. Looking at the geese gives a soothing and refreshing feeling which one can get by looking at a fresh, blooming white lily or from the sight of a flock of swans just coming out of the water. The geese have definitely given that effect of natural grace to this capital, because of which many art critics have forwarded the view that this capital is the best of all the capitals of Aśokan pillars. The impression of rare purity that one gets from this relief of the geese, does not, however have anything to do with the Buddha and his disciples. Because, if the geese are the disciples, what is there in the capital to convey the idea of their Lord, the Buddha ?

Secondly, in Aśokan capitals we do not find clearly anywhere any intention or effort to use Buddhist ideas or symbols. Lastly do we find anywhere in Buddhist literature this kind of simile used for the followers of Buddha ? The idea that Buddha was the leader of a flock of birds or a herd of sheep is not Buddhistic. If we remember the last words of the Buddha spoken to Ānanda we find that the Buddha did not believe in spiritual leadership. His last advice to Ānanda and to his other disciples was " Be your own Light and Be your own Shelter and Be totally independent of any guide or helper ".

एवं खो आनन्द ! भिक्खु अत्तदीपो विहरति अत्तसरणो अनञ्ञ सरणो।[3]

The Biblical idea that the God is the shepherd of men who are the sheep, was probably in the mind of Sir John Marshall, when he studied the lion capital of the Lauriya Nandangarh pillar of Aśoka.

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3. *Mahā-parinibbāṇasuttam*, Ch. II, p. 64, edited by Bhikṣu Dharmarakṣita, First edition, Benaras.

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RE-EXAMINATION OF AN INSCRIPTION IN K. B. MUSEUM

By

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There is a damaged stone inscription in the K. B. Museum of Government of Andhra Pradesh at Golkonda fort, near Hyderabad. This has been published in the book *Corpus of Telangana Inscriptions**. The original inscription is given in plates and the text is also printed in Telugu characters. The language of the record is Sanskrit. The text is preceded by a note in English, which is reproduced below :

"This is a damaged inscription describing the gift of three khaṇḍrikas of wet land, some marturs of dry land and one flower garden to Bhīma, called Vaidya Vidyādhara, by some one whose name is unfortunately lost. It also describes the ancestors of Bhīma, who were noted physicians. The progenitor of this family was Meḍa, who was probably a descendent of Guṇḍa and Trivikrama. He had four sons. The first was Guṇḍa, the second was Mardanārya, who is said to have been the destroyer of the calamities of the lowly destitute and *Brāhmaṇa*s and third was Pampa. All these were followers of Jina.

The lines 28-51 are damaged and the purport is not clear. It mentions Koṭa Bhīma, who was probably a descendent, if not actually a son of Mardanārya. He is said to have been engaged in spreading the *parahita* system. Probably he was an expert in treating maternity cases. It also mentions the villages Saudhavaram and another whose name ends with.....kal".

The text is also reproduced below :

1. *(Śrīra) stu jinaśāsa (nam)....*
2. *..... vyasanarasikassū..... .*
3. *.....satsampadvallīvalli (yi).....*
4. *.....vyājagīrvaṇavṛkṣaḥ/ Āsī (de)*
5. *(ta) ccaraṇakamaladhyānasaṁśuddhabu(ddhiḥ)*
6. *kīrttijyotsnādhavalitaharin maṇḍa*
7. *lo Guṇḍadevaḥ'/1// Tato jagannetraca*
8. *korakāntaḥ prakrāntavidvatkumudo*
9. *pakāraḥ (/) kṣīrāmburāśerivasambabhū*
10. *va Trivikramo nāma nidhim kalānam//*
11. *2// Dadhatogratā (ra ?) viśikhāmaṇī nāma*
12. *yathārthākṣaram yato niragāt vibu*

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* Subrahmanyam R. (ed.) *Corpus of Telangana Inscriptions* by M. S. Sharma; Hyderabad, Government of Andhra Pradesh, 1973, pp. 103-105.

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13. *dhadhunīva himādrestribhuvanasañcā*
14. *riṇī vāṇī//3// Nityāmaṅgiraso ra*
15. *seṣu bharato dhanvantarirvaidyake ha*
16. *styaśve svayameva vatsanṛpatirjjene*
17. *naśśāsane/ Mādreyaḥ karavālakautu*
18. *kavidhikrīḍāsu-bhūyasā vidyo*
19. *tkarṣa samuccayena vidadhe yaḥ kevalam*
20. *vedhasā//4// Meḍaḥ prauḍaḥ parahita*
21. *vidhau vaidyavidyāvilāso Guṇḍaḥ pā*
22. *ṇḍusthiratarayaśodhautadikcakravālaḥ/*
23. *dīnānāthadvijajanavipanmaddano ma*
24. *rddanāryaḥ Pampassampannidhiriti tata*
25. *ssambabhūvussuputrā//5// Teṣām sa*
26. *dā jainapadādhvagānām dharmo va*
27. *puṣmāniva Marddanāryyāt/*
28. ..*yamu* .....(stone broken)
29. ....(ha) *mucchriṅgi*.... ....
30. *nojamānanda*..... .....
31. *ṇiṣu satye vācā*.....
32. *janātijināva*.. .....
33. *jainendrasya jinendra*
34. *dhiprodyadyaśaśālina*.. ....
35. *dvikramakoṭabhīmadha*.....
36. *dhrānyarūḍhonnateḥ ka* .....
37. *satasudāmudavada* (?).....
38. *ndāmbikāmambikade*.....
39. *burivānavadya* (*carita*) .....
40. *lyām guṇaughena yaḥ//8//*.....
41. *yam jaina jineśvaravara* (*hi*)....
42. *vyāpārakautūhalī* .....
43. *syembughanāghana* .....
44. *natāsūtirbbhiṣagrā* (*ma*)..... .....
45. *bādassaudhavaram sthiram ka*.....
46. *kalgrāme vidhāyocchrita*.....
47. *trārhantamatiṣṭhapanaudā*.....
48. *ruccūdācaraccāsinam//*.....
49. *śrīmaccaturthānvayaratna* .....
50. *nnidi*..... *tsabbayamalla*.....
51. *teḥ bīmadyutirbbhīmanasiṁha*....
52. *ssa vaidyavidyādhara nāmadheya*.....
53. *labdhvā tasmai prādāttrikhaṇḍika*....

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54. *ttamuttamam bhogārtham tila.....*
55. *tramekamekam nivarttanam da.....*
56. (*nā*) *dhikāmathacaikām*//11// .... ..
57. .....*nāḍla kha* 3 *nīrinela marturu....*
58. ...*nuvu* 1 *puvvundoṇṭa* 1//@// (*Sva*)
59. (*da*) *ttām paradattām vā yo hareta* (*va*)
60. (*sun*) *dharām saṣṭim varṣa sahasrāṇi* (*vi*)
61. *ṣṭāyām jāyate kṛmiḥ*// *Bahubhi* (*rvva*)
62. *suddhā dattā bahubhiścānupālitā*
63. (*ya*) *sya yasya yadā bhūmistasya ta* (*sya*)
64. *tadā phalam*// *Maṅgala mahā*
65. *Śrī Śrī Śrī.*

The editor did not indicate anything about the date of the record. The Telugu characters of the record show that it belongs to 12-13th centuries—the Kakatiya period. It is unfortunate that no information is available about the place, from where the record was collected ; that may have helped in identifying the village Saudhavaram and also the donor and the donee. However, the medical historians are indebted to the discoverers and editors for publishing it.

As already stated in the note, lines 28-51 are damaged and the purport is not clear. Further, some letters are missing in the first four lines also. There are some mistakes in the lines 5-27.

From the material available it is clear that the description of the family of physicians starts with one, called Guṇḍadeva. He is mentioned as very famous having made all the directions white by his spreading fame. To him was born Trivikrama, who was a treasure house of *kalās*. He is praised as the moon of the scholars. The third and fourth verses do not give a clear purport and it is doubtful whether they describe Trivikrama or another descendant. It is stated that a voice or book, spreading over all the three worlds (*tribhuvana sañcāriṇī vāṇī*) emerged from him like the divine Gaṅgā from the Himālayas. The word (*ra*) *viśikhāmaṇī* may denote another descendant or may be an epithet of the same Trivikrama. The next verse (i.e. fourth) praises him as equal to the well known founders of different arts and learning. He is Bharata in *rasa* ; Dhanvantari in *Vaidyaka* ; King Vatsa himself in *hastyaśva* ; Jina in *Jinaśāsana* ; and Mādreya in sword fighting. *Hastyaśva* may denote *gajāyurveda* and *aśvāyurveda*. This shows that Trivikrama or the descendant was not only an erudite scholar in varied branches of learning but a warrior also.

The fifth verse describes four persons ; three in each full *pāda* and the fourth in the fourth *pāda* along with the statement that, then (or from him) were born the good sons. The note to the inscription says that Guṇḍa, Mardanārya and Pampa were the three sons of Meḍa. There is no indication that

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Meḍa had sons. The description of the four persons in the nominative and the said statement in the last show that these four i.e. Meḍa, Guṇḍa, Marddanārya and Pampa were all the sons, probably of Trivikrama. Out of these four, Meḍa is described as mature, in *parahitavidhi* and also medicine. Guṇḍa is described as very famous. Marddanārya removed the sufferings of the distressed, helpless and also the twice-born. Pampa was rich. All these were the followers of Jina. The son of Marddanārya was an embodiment of *Dharma*.

The name of one of the descendants Koṭabhīma, mentioned in the note and appearing in the 55th line may be Vikrama Koṭa Bhīma. In 41st line, there are letters *vara* (*hi*).....

This may also be the word *parahita*. Before *va*, there is a letter *ra*. But a close look, shows that after *ra*, there is a *visarga*. This *visarga* suggests that the next letter is *pa*, only, because if it is *va*, *raḥ* would have become '*ro*'. In Telugu there is only a negligible difference between the letters *va* and *pa*. If this is taken as *parahita*, it strengthens further that the family was of physicians and of *parahita* speciality.

According to the note, the physician was probably also an expert in treating maternity cases; perhaps on the basis of the word *sūti* in line 44. The use of the word *sūti*, in place of *prasūti* to denote delivery is not common. The presence of '*r*' (*repha*) further strengthens that it does not denote delivery or obstetrics. The word *sūti* is joined as a compound-*samāsa*-with the previous words. If it is *sūtibhiṣak*, it can be taken to mean an obstetrician.

The lines 45 and 46 give the names of two villages; one is Saudhavaram and other is ending with *kal*. Line 47 mentions that he consecrated the Lord Jina there, probably in a temple constructed by him. In the 50th line there is a name *sabbayamalla* and the first letter of the 51st line is *teḥ*. The letter *teḥ* may be the ending of a word meaning the king (*pati*). The name sabbayamalla may be that of a king or a feudatory. Further, the mention of 'jewel of the family of the fourth (*Śūdra*)' also shows that sabbayamalla was different from the family of the physicians who were the followers of Jina. Giving gifts by the followers of the vedic faith to the Buddhists and Jainas is also not uncommon. Bhīmanasiṁha is the last member of the lineage of physicians described and he had the epithet *vaidyavidyādhara*. The purport of the 53rd line is 'having got (he) gifted him three khaṇḍikas etc.'. This shows that Bhīmana donated having got from someone and the name of the king, Sabbyamalla and then of Bhīmana may mean as follows : Bhīmana was a great physician-embodiment of the science of medicine itself; he got a village as gift from Sabbayamalla who was a king or a feudatory and belonged to the fourth *varṇa*. From the village, the physician Bhīma donated three khaṇḍrikas of wet land, one martur of dry land and one flower garden to the temple of Jina, which was constructed by him probably in one of the two villages.

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The two verses, *svadattām* etc. in the end and the word *maṅgalamahāśrī* are common in almost all inscriptions recording the gift of land.

The word *parahita* occuring in this inscription refers to the humanitarian aspect of medicine. There are evidences to show that *parahita* was awarded as a title to physicians who were famous for their dedication to humanitarian services and liberality in treating human beings as well as animals.

The Kaluvacheru inscription of Anitalli records the gift of the village Kaluvacheru to one Parahitācārya in 1423 A.D. The grandfather of Parahita was also called Parahita, who treated the ailments of snakes. He saw near an anthill, the record says, a snake, which was suffering due to the stucking up of a bone (of a frog) in the two jaws and was showing the mouth. Being very merciful, he approached the snake without any fear and treated the snake and was given an assurance of safety (*abhaya*). Having performed the treatment, which ends in the benefit of others (not giving any benefit to the self) the name Parahita became conformable to the meaning in this respect. Śrīparahitācārya had the knowledge of the essence of all the *śāstras* and he performed the treatment of snakes and hence the name Parahita became a title-*upajñā*. The Ponnupalli grant of Vemareddy (1404 A.D.) also mentions that the donee of that grant belonged to the family of Parahita, which was so called due to the saving the life of a snake, suffering from the stucking up of the bone of a frog. There is a Sanskrit Ayurvedic treatise also by the name *Parahita-Saṁhitā* compiled by Śrīnāthapaṇḍita of the Parahita family. These records make clear that Parahita was used to denote the beneficient aspect of medicine. Some scholar-physicians are of the opinion that the use of the word *parahita* in this special sense was only after this record. If the present record is accepted to belong to 12-13th centuries the use of the word *parahita* must have been earlier and popular also to be mentioned in inscriptions.*

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* My thanks are due to Dr. D. V. Subba Reddy for the suggestion to write this article.

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IDENTIFICATION OF HANŪMĀN AND RĀMA ON A NĀGĀRJUNAKOṆḌĀ RELIEF

By

PRITHVI K. AGRAWALA, Varanasi

One would expect only such subjects depicted in the relief-carvings of the Buddhist *Stūpas* at Nāgārjunakoṇḍā as may be primarily related to Buddhism, its history, myths, legendary tales or symbols. A portrayal from the story of the *Rāmāyaṇa* and of its characters such as Rāma and Hanūmān is hardly to be looked for in the Buddhist corpus of Nāgārjunakoṇḍā sculptures. However, we venture here to put forth an identification of a scene on an Āyaka corner-stone of *Stūpa* 6 at Nāgārjunakoṇḍā as illustrating some personages well known in the *Rāmāyaṇa* story.

The panel (Fig. 1) under study does not seem to have anything exceptional on the first glance and can be summarily disposed of as a common scene of mere folk interest as showing three human figures riding a monkey.[1] But, to our mind, such a simple description of the representation would hardly do justice to this very graphic portrayal, though on a modest scale, of a flying monkey carrying three men on his back through the air.

Let us try to put in words the colossal impression this scene is capable to give of a great exploit based on some mythical theme. It is doubtless mythical in nature for no monkey carries human figures on his back. Thus, our attention is immediately drawn to the great legendary saga of Rāma which has handed down as the common heritage of Indian mythologies, whether Buddhist, Jaina or Brahmanical. Moreover, it is only the *Rāmāyaṇa* story of widespread fame in which a monkey appears as one of the leading characters of the plot and is almost a deified figure, being the most devoted attendant of Rāma, the hero who is accepted in mythology as a god-incarnate.

The scene is composed in a rectangular space which is occupied length-wise from one end to the other by a mighty monkey body, diagonally stretched in a rampant posture. Below, on the right corner, are placed the closely set feet of this figure with his middle body swaying forward in an ascending line having the two arms thrown up close to the sides of his head in an attitude of flying in the air. His stance is almost threatening and makes an impact on the viewer of a mighty jump or sweep by the figure as to traverse the atmospheric region with inexhaustible facility.

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1 See *MĀRG*, Vol. XVIII, No. 2, " Nāgārjunakoṇḍā Sculptures ", March, 1965, Fig. 14 on pls. facing p. 16, where this panel is reproduced with the following caption : " Close-up of a jumping monkey with riders ".

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On the right side the background is suggested by the artist to be rocky but the field below on the left is left plain as it were to indicate the atmosphere. The tail of the monkey is indeed treated as a symbol of energy contained in the vigorous body of the figure and is shown strung in a forward curve above.

The immense bodily form of this monkey is made conspicuous by the sculptor with the representation of three human figures seated close together astride on his back. They are suggestively shown in relatively smaller size as compared to the monkey figure. But this hardly seems to allot a secondary position to them for whatever a visual comparison between the relative sizes of the men and the monkey can impress upon in that direction is rendered more than compensated by the mighty bow held in the hand of the person to the front. All the three riders are male and are scantily dressed like ascetics.

It is this long bow that suggests the presumable identity of the person carrying it as Rāma Throughout in Indian iconography Rāghava Rāma is characterised by his chief weapon– attribute of a bow. He is often described as a great archer, Rāma Dhanurdhara. His iconic form is described in the *Bhāgavata-purāṇa* (IX. 10.9) by his epithet *Koḍaṇḍapāṇi*. According to the *Agni-purāṇa* (49.6) Rāma is to be shown as two-armed with a bow and an arrow in his two hands. In the Gupta period reliefs from the basement of the *Daśāvatāra* temple at Devagarh, the panels identified as portraying the *Rāmāyaṇa* scenes invariably have to represent Rāma as carrying a conspicuous bow.[2] As remarked by J. N. Banerjea, " In the *Daśāvatāra* reliefs of the early and later medieval periods, Rāma is always invariably depicted as two-armed, his hands holding a bow and an arrow."[3] For the image of Rāma in later iconography, T. A. Gopinatha Rao, on the authority of the *Vaikhānasāgama*, has to observe. " It should never have more than two arms ; in the right hand the *bāṇa* or the arrow should be held, and in the left hand the *dhanus* or the bow."[4]

In the present Nāgārjunakoṇḍā relief, the figure carrying an enormous bow in his left hand, as is enjoined in the *Vaikhānasāgama*,[5] is thus to be identified as Rāmacandra. Further, attention must be drawn to a typical wear of this figure, namely a set of, what can be described by adopting the words of Banerjee, " two chain-like objects worn crosswise on the torso, one in the *upavīti* and the other in the *prācīnavīti* fashion (the latter is just the reverse of *upavīti*) with a flat disc placed on their junction near the centre of the chest ",—the 'ornament' which Banerjea identifies as *channavīra* and which is found sometimes worn on

2. Agrawala, V. S. : " The Gupta Temple at Devagarh ", *Art and Thought*, London, 1947, pp. 52-53 (= *Studies in Indian Art*, Varanasi, 1965, pp. 221-22); Vats, M. S. : *The Gupta Temple at Devagarh*, MASI, No. 70, Delhi, 1952, pp. 16-8, pls. XV-XVII.
3. *The Development of Hindu Iconography*, Calcutta, 1956, p. 421.
4. Rao, *The Elements of Hindu Iconography*, Madras, 1914, Vol. I, p. 189.
5. *Ibid.*

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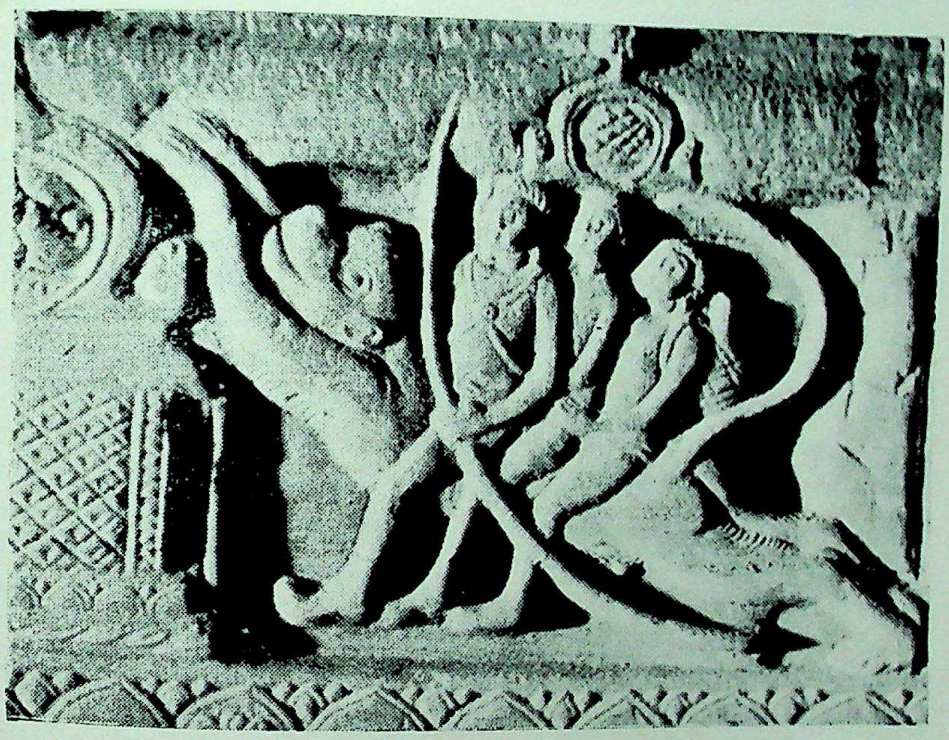

Nāgārjunakoṇḍā : close up from Āyaka cornice-stone of Stūpa 6

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some late South-Indian images of Viṣṇu and his incarnatory forms.[6] This same feature is, however, to be invariably seen in the case of Rāma's representation on the Devagarh reliefs also.[7] Its depiction in the case of the figure under consideration presumably suggests the characteristic *lakṣaṇa* of Rāma's iconography.

Thus we propose to identify this Nāgārjunakoṇḍā relief as showing Hanūmān, the monkey lieutenant of Rāma, carrying the lord on his back. The two other riders may be tentatively described as representing Lakṣmaṇa and Vibhīṣaṇa (?). But the main objection to this identification seems to be the fact that this scene does not appear to tally with any of the incidents to be found in the Rāma's episode as enumerated by Vālmīki or by Vyāsa in the *Mahābhārata* and the *Purāṇas*. Nor are we able to trace such an occasion in other later versions of the *Rāma-kathā* where Hanūmān had to serve his master by transporting on his back Rāma along with two other persons.

It must further be remarked that the occurrence of a scene or two connected with Rāma's episode in the Buddhist sculptures of Nāgārjunakoṇḍā is perhaps not altogether out-of-place. For the Buddha belonged to the Śākya clan, which was in origin of the *Ikṣvāku* descendence and Rāma was one of the most celebrated scions of the *Ikṣvāku* race. Incidentally, the royal patrons of Nāgārjunakoṇḍā also claimed their lineage from the ancient *Ikṣvāku* family and styled their dynasty as *Ikṣvāku*.

In case the above proposed identification of the scene is correct, the present Nāgārjunakoṇḍā relief would then be the earliest hitherto known depiction in Indian art of a *Rāmāyaṇa* theme and also of Hanūmān and Rāghava Rāma.

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6. Banerjea, *op. cit.*, p. 291.
7. Vats, *op. cit.*, pls. XV-XVII.

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THE ICONOGRAPHY OF THE JAINA YAKṢĪ PADMĀVATĪ AT DEOGARH*

By

MARUTI NANDAN PRASAD TIWARI, Varanasi

There live in the ambience of Deogarh the superhuman Jaina Tīrthaṅkaras, their *Yakṣas* and *Yakṣīs* and others in inanimate stone who have outlived their human creators. Deogarh, in Jhansi District, U.P., has profuse vestiges of iconographic and art-historical interest which vouch for the artistic dexterity and intellectual, besides material, affluence of the artists of Deogarh in the ninth-twelfth centuries.[1] The Jaina antiques of Deogarh are the products exclusively of the Digambara sect.[2] Besides the Tīrthaṅkara images, an adequate number of *Yakṣa-Yakṣī* figures are also available here. The collective manifestation of the 24 *Yakṣīs* on the facade of the Temple No. 12 does not go without arresting one's attention.[3]

In the following we discuss the iconic features of Padmāvatī as found at this site. Padmāvatī, a *Yakṣī*, like all other *Yakṣīs*, is associated as a subordinate deity (*Śāsanadevatā*) with a Tīrthaṅkara. She is acknowledged as the *Yakṣī* of the twenty-third Tīrthaṅkara Pārśvanātha.

Padmāvatī enjoyed a favoured position both in literature and art through the ages. On the merit of the frequency of depiction, Padmāvatī, at Deogarh, comes next to Ambikā and Cakreśvarī, respectively the *Yakṣīs* of the twenty-second Jina Neminātha and the first Jina Ṛṣabhanātha. By virtue of some identical features Padmāvatī appears to have some affinity with the Hindu goddess Manasā (also known as Padmā or Padmāvatī), associated with the *Nāga* cult.[4]

The Digambara texts variously enunciate the iconographic features of Padmāvatī. Texts of only this sect have relevance here as Deogarh, as noted above, preserves the vestiges of this sect only. The earliest known Digambara text, treating of the individual iconography of the 24 *Yakṣa-Yakṣī* pairs, is the *Pratiṣṭhāsārasaṅgraha*, composed by Vasunandi (c. 12th century). The text conceives Padmāvatī in three varieties of forms, i.e., the four-armed, the six-armed, and the twenty-four-armed.[5] She sits upon a lotus. The four-armed *Yakṣī* bears a goad, a rosary and a lotus in her three hands.[6] The six-armed *Yakṣī* shows a noose, a sword, a spear, a crescent (*bālendu*), a mace and a pestle (*musala*) in her hands. The twenty-four-armed *Yakṣī* is visualized to have carried a conch, a sword, a disc, crescent (*bālendu*), a lotus, a blue lotus (*utpala*),

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* The author is thankful to his friend Shri P. P. P. Sharma, the Registration Officer, Antiquities and Art Treasures, of the Varanasi region, for going through the manuscript.

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a bow (*śarāsana*), a *śakti*, a noose, a goad, a *ghaṇṭa*, an arrow, a *musala*, a shield, a *triśūla*, a *paraśu*, a *kunta*, a thunderbolt (? *bhiṇḍa*), a rosary, a mace, the *patra*, the *pallava* and the *varada-mudrā*.[7]

Another text—the *Aparājitapṛcchā* of Bhuvanadeva (c. 12th century) makes the *dhyāna* of the four-armed Padmāvatī, sitting on a lotus with *kukkuṭa* mount.[8] She is conceived as bearing a noose, a goad, a lotus and the *varada-mudrā*. The *Pratiṣṭhāsāroddhāra* of Āśādhara (c. 13th century) describes the *Yakṣī* as riding over a *kukkuṭa-sarpa* and shaded by three hooded cobra overhead.[9] She rests on a lotus seat. However, the specific number of her total arms has not been mentioned in the text. It merely envisages the rendering of a goad, a noose, a conch, a lotus, a rosary etc. in her hands. The *Pratiṣṭhātilakam* of Nemicandra (1543) invokes Padmāvatī without specifying the total number of her arms.[10] The text does not refer to her mount *kukkuṭa-sarpa*. The *Yakṣī* sits on a lotus. She holds a noose etc. in six of her hands and a conch, a sword, a goad, a lotus, a rosary, the *varada-mudrā* etc. in others. From the foregoing, it is clear that Padmāvatī with cobra hoods overhead is associated with *kukkuṭa* or *kukkuṭa-sarpa* as her vehicle. On the testimony of the Digambara works the lotus, the goad, the noose and the mace appear as her invariable symbols.

Now we would proceed to the concrete representations of Padmāvatī at Deogarh. We would classify our figures on the merit of varieties, each determined by the number of hands. Padmāvatī was fashioned in three varieties of forms, namely, the two-armed, the four-armed and the twelve-armed. It is strange enough to note that her two-armed figures could find depiction only after the conclusion of the eleventh century. We may also note, in passing, that the two-armed and the twelve-armed varieties of the *Yakṣī*, not guided by the known iconographic prescriptions, record the prevalence of some lost tradition at the site. In sculptural manifestations, the *Yakṣī* is shown either as riding over a *kukkuṭa-sarpa* or resting upon a lotus seat. In consonance with the known Digambara prescriptions, Padmāvatī, in majority of the instances, is rendered as carrying a lotus, a mace, a bow, a goad, a noose as her distinct symbols. The *Yakṣī* bedecked in the *dhammilla* (or the *karaṇḍa-mukuṭa*), necklaces, *stanahāra*, bodice, armlets, bracelets, girdles, anklets, *dhotī*, etc. is always endowed with the three-or-five-hooded cobra overhead.

We may note here in passing that as against her independent figures, Padmāvatī when represented as the *Yakṣī* of Pārśvanātha at one extremity of the throne, does not exhibit even the least customary features, viz. the cobra-hoods, the *kukkuṭa-sarpa*, and the *padma*, goad, noose and mace symbols.[11] Of the seven Pārśvanātha images, six depict the *Yakṣī* with two hands while in one (near the rear wall of the Temple No. 12) she possesses four hands.

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The Two-armed Variety :

The two-armed Padmāvatī is represented by two figures. These figures are carved on the pillars respectively of the Temple No. 12 (Southern) and 16. Both the figures portray her with three-headed snake canopy. The first figure in standing pose carries the *varada-mudrā* and a long-stalked lotus.[12] Another figure, seated in *lalitāsana* with one leg dangling down and the other being tucked up, is endowed with a diminutive Jina figure at its top. The *Yakṣī* bears a flower and a fruit.

The Four-armed Variety :

The earliest manifestation of Padmāvatī at Deogarh is obtained from the Temple No. 12 (862). The four-armed *Yakṣī* here is portrayed on the exterior wall in the series of the 24 *Yakṣī*s carved all round its facades. The *Yakṣī* in standing pose is not endowed with the usual features such as the *kukkuṭa-sarpa* (*vāhana*) and the cobra hoods. Over her head there appears a tiny figure of a seated Jina, understandably Pārśvanātha, although not provided with the snake canopy. The *Yakṣī* in the inscription is labelled with the appellation 'Padmāvatī'. She holds the *varada-mudrā*, a spiral lotus, a shield (? or writing pad) and a water-vessel. However, the figure does not correspond with the known Digambara *dhyānas*, except for the conventional name and the lotus symbol.

Three other figures, datable to the 11th-12th century, are carved on the pillars contiguous to the Temple No. 1. All the figures seated in the *lalita*-pose are provided with the five-headed snake canopy. The first figure (11th century) shows the *Yakṣī* with a bow, a mace and a noose in her three surviving hands (Fig. 1). The mount *kukkuṭa-sarpa* is carved underneath the lotus seat. Close to her feet there occurs the adorers with hands folded in supplication. At top there appears diminutive Jina figures and *makara-toraṇa*-decoration. The remaining two figures (12th century) portray the *Yakṣī* as sitting on a lotus seat and carrying the *varada-mudrā*, a *padma*, a *padma* and a water-vessel. The *kukkuṭasarpa* is conspicuous by its absence in both the cases. One instance contains a tiny Pārśvanātha figure endowed with five-hooded cobra.

The Twelve-armed Variety :

There is a solitary instance of the twelve-armed Padmāvatī. The instance comes as it does from the pillar adjacent to the Temple No, 11 (Fig. 2). The pillar bears an inscription of *Saṁvat* 1116 (= 1059). The figure is harboured in a *rathikā* and exhibits two worshippers with hands in *namaskāra-mudrā* at its sides. The *Yakṣī* shaded by five-hooded cobra is seated on a lotus in *lalitāsana* and her *vāhana*, *kukkuṭa-sarpa* is shown nearby. She carries the *varada-mudrā*, an arrow, a goad, a long-stalked lotus, a chain (*śṛṅkhalā*), a staff (*daṇḍa*), a *Chatra*, a thunderbolt, a snake (single hooded), a noose, a bow, and a fruit (*mātuliṅga*).

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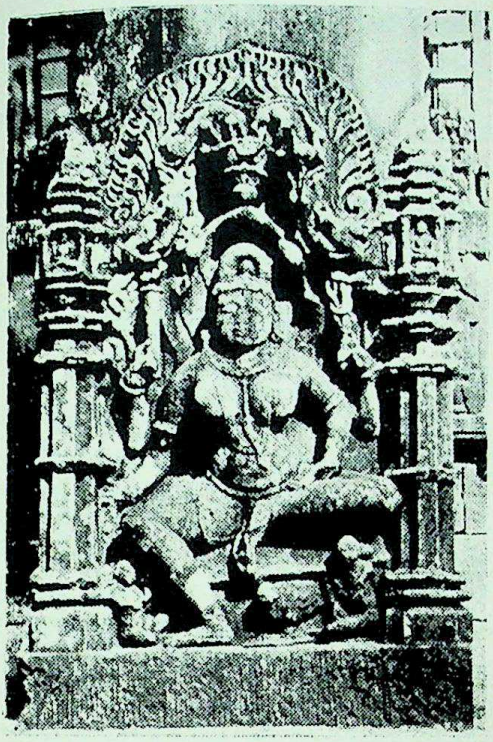

Fig. 1
Four-armed Padmāvatī on a Pillar
of Temple No. 1 (11th century)

Fig. 2
Twelve-armed Padmāvatī on a Pillar
adjacent to Temple No. 11

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The sculptures are agreeable to a great extent to the literary injunctions as regards her mount *kukkuṭa-sarpa* (or lotus), the attributes held by her and the snake canopy. The agreement is, however, of much less intensity in respect of the number of her arms. The two and twelve-armed varieties, for instance, although fairly present in sculptures, fail to find any literary injunctions to the same effect. This may not be improbable that the sculptures, here too, only preserve some lost traditions.

References

(1) The earliest inscription at the site is dated in the *Saṁvat* 919 = A.D. 862. The inscription is inscribed on a porch pillar of the Temple No. 12, also known as the Śāntinātha Temple.

(2) It is indicated by the fact that all the standing Jinas and the *Śalākā-puruṣas* are represented as sky-clad (*digambara*). This is further reinforced by the occurrence of the Sixteen auspicious dreams on the door-lintel of the Temple No. 12 in place of the fourteen as is usual with the Śvetāmbaras. These dreams were seen by the respective mothers of all the twenty-four Jinas soon after the formation of their foetus.

(3) It is the earliest known instance (862) of the group representation of the 24 *Yakṣīs* at one place.

(4) Banerjea, J. N., *The Development of Hindu Iconography*, Calcutta, 1956, p. 563 ; Tiwari, Maruti Nandan Prasad, 'Uttar Bhārat meṁ Jaina Yakṣī Padmāvatī kā Pratimā-nirūpaṇa' (Hindi), *Anekanta*, yr. 27, No. 2, Aug. 74, pp. 34-41.

(5) देवी पद्मावती नाम्ना रक्तवर्णा चतुर्भुजा ।
पद्मासनांकुशं धत्ते अक्षसूत्रं च पंकजं ।
अथवा षड्भुजा देवी चतुर्विंशति सद्भुजा ॥
पाशासिकुंतवालेन्दुगदामुशलसंयुतं ।
भुजाष्टकं समाख्यातं चतुर्विंशतिरुच्यते ॥
शंखासिचक्रवालेन्दु पद्मोत्पलशरासनं ।
पाशांकुशं घंट (यायु) बाणं मुशलखेटकं ॥
त्रिशूलं परशुं कुंतं भिंडमालं फलं गदा ।
पत्रं च पल्लवं धत्ते वरदा धर्मवत्सला ॥

Pratiṣṭhāsārasaṁgraha : 5.67-71

(Mss. Lalbhai Dalapatbhai Institute of Indology, Ahmedabad).

(6) However, the symbol of one of its arms has not been alluded.

(7) However, the symbol of her one hand has not been mentioned.

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(8) पाशाङ्कुशौ पद्मवरे रक्तवर्णा चतुर्भुजा ।
पद्मासना कुक्कुटस्था ख्याता पद्मावतीति च ॥
Aparājitapṛcchā : 221.37

(Ed. Popatbhai Ambashankar Mankad, *Gaekwad Oriental Series*, No. CXV, Baroda, 1950).

(9) येष्टुं कुक्कुटसर्पगत्रिफणकोत्तंसाद्विषोयात षट् ।
पाशादिः सदसत्कृते च धृतशंखास्यादिदो अष्टका ।
तां शोतामरुणां स्फुरच्छृणिसरोजन्माक्षमालांबरां ।
पद्मस्थां नवहस्तकां प्रभुनतां यायज्मि पद्मावतीम् ॥
Pratiṣṭhāsāroddhāra : 3.174

(No information is given as to the editor, place and year of publication).

(10) पाशाद्यन्वितषड्भुजारिजयदा ध्याता चतुर्विंशतिं ।
शंखास्यादियुतान्करांस्तु दधती या क्रूरशान्त्यर्थदा ॥
शान्त्यै सांकुशवारिजाक्षमणिसद्दानैश्चतुर्भिः करै-
र्युक्तां तां प्रयजामि पार्श्वविनतां पद्मस्थपद्मावतीम् ॥
Pratiṣṭhātilakam : 7.23, p. 347-48.

(No information is given in regard to the editor, place and year of publication).

(11) However, in two instances Padmāvatī is provided with the snake canopy.

(12) The attributes of the *Yakṣī* are always reckoned clockwise beginning from the lower right hand.

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THE DARK PERIOD IN THE POLITICAL HISTORY OF THE EARLY CĀLUKYAS OF VĀTĀPI
(642 A.D. to 654 A.D.)

By

BIRENDRA KUMAR SINGH, Bodh-Gaya

The death of Pulakeśin II in A.D. 642 resulted in complete confusion in the political history of the early Cālukyas of Vātāpi, as is evident from the later inscriptions[1] of this dynasty and the records of the restored branch of the Cālukyas of Kalyāṇa.[2] The grants of Vikramāditya I, his son and successor, are unanimous on the point that he acquired for himself the regal splendour of his father which had been interrupted by a confederacy of three kings.[3] The Pallava invasion led by Narasiṁhavarman I, had plunged the Cālukyan kingdom into a period of darkness and confusion from which it emerged only when Vikramāditya I ascended the throne sometime in A.D. 654-5.[4]

During the period under review, we hear of no monarch and the feudatories began to give up their allegiance. Thus, in A.D. 643, Vijayarāja, who ruled over Lāṭa, issued Kaira grant[5] in the local Kalacūri era without mentioning the Cālukya overlords. Towards the close of this period in A.D. 655, we find another grant[6] of the Śendraka family of prince Pṛthivī-Vallabha-Nikumbhalaśakti whose phrasing is also marked by the same apparent independence, although, they were the feudatories of the Cālukyas from the time of Kīrtivarman I.[7] Moreover, we also hear of rival claims to the throne. Thus, the Kurnool grant of Ādityavarman[8], which is dated in the first regnal year of the king, gives him all the regnal titles of the Cālukyas and says that he, " by virtue of the prowess of his arms, brought the whole earth under his sway ". Again a grant at Nenur[9], dated in the fifth regnal year of Vikramāditya I, mentions Vijayabhaṭṭārikā, the beloved queen of his elder brother Candrāditya, who was not living at that time, as having granted some land. Another grant of Vijayabhaṭṭārikā known as Kocare copper plate grant[10] mentions the names of Chandrā-

1. *EI*, XXXII, pp. 175ff; IX, pp. 98ff; *JBBRAS*, XVI, pp. 235ff.
2. *JBBRAS*, X, pp. 204ff; *EI*, XII, pp. 144ff; *IA*, VIII, pp. 10ff.
3. *EI*, IX, p. 101; XI, pp. 100ff; XXVIII, pp. 17ff.
4. *EI*, IX, p. 102.
5. *DKD*, pp. 359ff.
6. Yazdani, *EHD*, Oxford, p. 220.
7. *Ibid.*, p. 220.
8. *IA*, XI, p. 67; *JBBRAS*, XVI, pp. 233-35.
9. *IA*, VII, pp. 163ff; XIII, pp. 45ff.
10. *IA*, VIII, pp. 44ff.

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ditya and Vikramāditya I, and on the seal the name of Candrāditya is given. The records of the later Cālukyas of Kalyāṇa have a different story to narrate. They state that Pulakeśin II was succeeded by Neḍamāri, Ādityavarman and Vikramāditya I respectively. They do not mention Candrāditya.[11] Thus, it is clear that after the death of Pulakeśin II in A.D. 642, the Cālukya kingdom plunged into a period of political confusion which gave an opportunity to every aspirant to lay his claim on the throne.

In the absence of a positive evidence, it has remained a difficult task for the scholars to give an exact picture of the time and they have failed to trace the course of events after the death of Pulakeśin II till the accession of Vikramāditya I in A.D. 654. D.C. Sircar observes[12], " it appears that Badami and some of the southern districts were under the control of the Pallavas for many years while several sons of Pulakeśin II were making futile efforts to drive out the enemy, and the viceroys of some of the provinces were ruling without any reference to overlords (but without actually assuming independence)". He adds further, " it is likely, therefore, that during this period there were several claimants for the throne, although none of them succeeded in driving out the Pallavas from Badami, or in asserting his authority over all the viceroys. Eventually Vikramāditya I, who was probably at first fighting on behalf of one of his elder brothers and enjoying the assistance rendered by the Gaṅgā king Durvinīta, possibly his mother's father, succeeded in freeing Badami from the enemies and in securing his father's throne for himself". K.A.N. Sastri[13] believes that " the actual course of event is hinted in some of the early inscriptions of Vikramāditya's reign. He refers to Kurnool plates of regnal year 3 and Talamanchi plates of the regnal year 6 of Vikramāditya I (*EI*, IX, pp. 98, 102) in which he claims to have gained 'for himself the regal fortune of his father which had been conceded by three kings, and thus, to have made the entire burden of royalty rest upon one person', expressions which indicate sufficiently that the kingdom had suffered by division until Vikramāditya restored its unity. Ādityavarman and Candrāditya, the brothers or probably the half brothers of Vikramāditya, were doubtless two of the three kings indicated here ; their names do not figure in the official genealogy of the period, the third was, equally clearly, the Pallava Narasiṁhavarman whose sudden onslaught marked the beginning of the troubles in the kingdom. During this period of unrest Vikramāditya was aided by his maternal grand father, the Gaṅgā king Durvinīta and got the throne." Thus, according to him the three kings who brought disaster to the Cālukya's power were Candrāditya, Ādityavarman and the Pallava king

11. See, the records of Kalyāṇa Branch.
12. *The Classical Age*, pp. 241ff.
13. Yazdani, *EHD*, Oxford, 1960, pp. 220ff.

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Narasiṁhavarman I. Vikramāditya I defeated all the three kings and restored the glory of the dynasty apparently with the help of Gaṅgā king Durvinīta.

We have so far the following sources to trace the history of the period between A D. 642 and A.D. 654 of the early Cālukyas.

(i) The records of the later Cālukyas of Kalyāṇa speak of two generations of kings i.e. Neḍamāri and Ādityavarman who ruled successively after the death of Pulakeśin II and till the accession of Vikramāditya I.[14]

(ii) There are two records viz., Kocare grant[15] and Nerur grant[16] of Vijayabhaṭṭārikā, the queen of Candrāditya who was son of Pulakeśin II and elder brother of Vikramāditya I, which speak of Candrāditya. In both the records of Vijayabhaṭṭārikā, Vikramāditya I is described as the dear son of Pulakeśin II and conqueror of the hostile kings and the restorer of the fortune and sovereignty of his ancestors. After his name is listed the name of Candrāditya, as the elder brother of Vikramāditya I. In Kocare grant Candrāditya has been styled as *Pṛthivī-Vallabha* and *Mahārāja*[17] and on the seal the name is 'Candrāditya'. The Nerur grant of Vijayabhaṭṭārikā, the queen of Candrāditya, records the grant of a field, in the fifth year of '*Svarājya*' to the *Brāhmaṇas*.[18]

(iii) The existence of Ādityavarman another son of Pulakeśin II is testified by his Kurnool grant of the first regnal year[19], and a grant of the latter's son Abhinavāditya.[20] The records of the Cālukyas of Kalyāṇa also speak of this king but mention him as the father of Vikramāditya I and son of Neḍamāri and grand son of Pulakeśin II.[21] In the Kurnool plates Ādityavarman describes himself as "dear son" of Pulakeśin II and bears all the regnal titles of the Cālukyas, and claims to have brought the whole earth under his sway[22] through his arms. The record of his son Abhinavāditya mentions that he was the son of Ādityavarman and grand son of Pulakeśin II. It records the gift of a village of Nelkurida situated in Uccaśṛṅga-*Viṣaya* to a *Brāhmaṇa*.

14. The Kauthem grant; Nilgunda plates; Yeyur plates; Miraj plates of Kalyāṇa branch.
15. *IA*, VIII, pp. 44ff.
16. *IA*, VII, p. 163.
17. *IA*, VIII, p. 46 (Text line 15).
18. R. G. Bhandarkar takes '*Svarājya*' to mean as 'One's own reign'. According to him, 'the reign referred to by this expression must be her husband's so spoken of to distinguish it from that of his brother Vikramāditya, the second son of Pulakeśin II, who succeeded his father at the chief seat of government. Candrāditya was a king as the titles above given show, and it is proper that his crowned queen should speak of his reign as '*Svarājya*' or her reign. (*CWRGB*, III, pp. 73ff). D. C. Sircar takes to mean '*Svarājya*' mentioned in one of the inscriptions of Vijayabhaṭṭārika as 'sovereignty of ourselves' (i.e., the Chālukyas) *The Classical Age*, p. 242 fn. 2; see also *B.G.*, I, part II, p. 336).
19. *IA*, X, pp. 224ff; *JBBRAS*, XVI, pp. 223ff.
20. *ARE*, No. 22 of 1954-55.
21. *EI*, XII, pp. 143ff.
22. *IA*, XI, p. 67.

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(iv) The records of the Lāṭa branch of the Cālukyas have nothing to say on this point. They connect the geneology from Pulakeśin II to Vikramāditya I omitting however the names of Neḍamāri, Candrāditya and Ādityavarman, and this is also the case with the records of Vikramāditya I and his successors.

(v) The Gaṅgā king Durvinīta is known from an inscription[23] to have helped one of the Cālukya kings in recovering his throne after seizing the Kaḍūvetti (meaning Pallavas). The records describe Durvinīta as having acquired fame in the land of Jayasiṁha-Vallabha by seizing the Kaḍūvetti and setting up his own daughter's son, probably Vikramāditya I[24] as the ruler of the place.

(vi) The records of the early Cālukya's feudatories do not mention any thing about this period. Of course, we have some references here and there showing that some of the feudatories started mentioning their own regnal era, but without declaring independence.

(vii) Further, we have two important points to note——first, when the Pallavas were not in occupation of the entire kingdom of the Cālukyas, why did Pulakeśin II's eldest son not declare himself as king in the unconquered territory or at the court of a faithful viceroy or ally, especially when some of the viceroys were loyal even during this critical period and had not asserted independence and secondly why Vikramāditya I, the restorer, did not date his coronation from A.D. 643 but from A.D. 655 ?

Thus, the above mentioned conflicting sources have made the matter more confused and in the absence of any positive evidence, it is difficult for us to come to a definite conclusion. It seems that after the sudden death of Pulakeśin II in A.D. 642 his sons claimed the throne and declared themselves as kings in their respective territories which were assigned to them by Pulakeśin II to govern as viceroys. This is evident from the Kurnool plates of Ādityavarman

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23. *EC*, VIII, ng. p. 35.

24. Some scholars place Durvinita's reign much too early. (Cf. *The Classical Age*, ch. XIII, p. 269). But it seems that Durvinita was on the throne at least till 654 A.D. (*Avantisundarīkathāsāra, Parichheda* 1) seems to speak of the Pallava king Siṁhaviṣṇu of Kāñchi, Narendra Viṣṇuvardhana of the Nasik reign and Durvinīta as contemporaries. Pallava Siṁhaviṣṇu appears to be the same as Narsiṁhavarman I. Siṁhaviṣṇu who ruled about the second quarter of the seventh century A.D. Narendra-Viṣṇuvardhana may be the same as Kubja-Viṣṇuvardhana, brother of Pulakeśin II, who might have been a governor of the Nasik region for some time before it was established in Pisthapura, Durvinīta was possibly the Ganga king and son of Avanīta (Cf. Sircar, D. C. *The Successors of the Sātavāhanas*, p. 302 and fn. 2). Durvinita's last known inscription's date is year 40. It shows that he had a long reign. Thus, the presence of Durvinita at least upto 654 A.D. is not improbable. (See Sircar, D. C. *The Successor of the Sātavāhanas*, pp. 299-302; *BG*, I, part II, p. 342; *Triveni*, I, pp. 112ff; Moraes, G. M. *Kadambakula*, pp. 55ff).

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and Kocare and Nerur grants of Vijayabhaṭṭārīkā, the queen of Candrāditya, which crown the respective issuers with full Calukyan epithets. It may be suggested that the period intervening the death of Pulakeśin II and the accession of Vikramāditya I (642-654-5 A.D.) witnessed a sort of civil war among the sons of the former who were actively supported by the feudatories of Pulakeśin II. Though the records of this period are of conflicting nature, there is, however, no doubt that Vikramāditya I was helped by Durvinīta who played a leading role in putting an end to this state of chaos and lawlessness which reigned supreme in the Cālukya territories for about a decade and ultimately succeeded in restoring the Cālukya throne to the real claimant, Vikramāditya I who finally curbed the fissiparous tendencies all round and rehabilitated its former glory and prestige to its full. The period of confusion and political instability having come to an end, the Cālukya kingdom under the vigorous leadership of Vikramāditya I ushered in a new era—the era of splendour and glory, the era of empire building and all round progress.

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OBITUARY

Vidyābhāskara Pt. M. V. Upadhyaya

Vidyābhāskara Pt. Manishankar Upadhyay, popularly called Panditji, was born on an auspious day in Sam. 1961 (= 1905 A.D.) Śrāvaṇa Śukla Pūrṇimā. His father Vasantram was a poor brahmin and died before he could see the face of his son. Mother Revaba had to fight many odds to bring up the child. At the time of the sacred-thread ceremony of the child, the reputed scholar of Baroda Jyotiḥśāstramārtaṇḍa Sri Amrtaram Shastri prognosticated : "This child is destined to be a full-fledged Pandit", and as if to prove it true, he himself took the child to Hardwar and got him admitted in the Ṛṣikula Brahmacaryāśrama. There the child drank deep at the feet of well-known scholars such as Mm. Giridhar Sharma Chaturvedi, Mm. Parameshvaranand Shastri, Pt. Ghutar Jha, Pt. Liladhar Shastri, Pt. Devdatta Shastri etc. He also studied Sāṅkhyaśāstra from Shri Atmasvarup Maharaj of the Gurumandal Ashram. He returned to Baroda in 1932 with the degrees Vidyābhāskara and Sāṅkhyavācaspati. He also secured the rare title 'Ratna' at the Dharmashastra Examination conducted by the Shravan Masa Dakshina Examination Committee of the old Baroda State by not only securing more than 75% marks in written papers, but also by satisfying the Committee of the local pandits who tested the knowledge of the candidate in oral shastrartha.

He also silenced some reputed local pandits in Shastrarthas held on different occasions. Consequently they became jealous of the extra-ordinary skill of this budding genius and manoeuvered to see that he did not get the covetable honour of Rājapaṇḍita in the State.

However the genius of this young scholar was appreciated by Dr. B. Bhattacharya, the then Director of the Oriental Institute and helped him financially by entrusting him a project of collecting dhyāna-mantras from works on Tantraśāstra etc.

But soon Panditaji started his career as a Sanskrit teacher when the H. V. Shroff Memorial High School was founded in 1935. Three enterprising teachers left this school and founded the Jayshree Model High School in 1941 and pressed Panditaji to give his services there. Panditaji yielded and served that school for nearly 26 years till he retired in 1967. In 1966 he was invited as a part-time teacher to teach Sāṅkhya-Yoga-Śāṅkaravedānta, a course newly instituted in the Sanskrit Mahavidyalaya. He also taught privately at his home—with love and affection—Sāhitya, Vyākaraṇa, Sāṅkhya, Yoga, Vedānta, Karmakāṇḍa etc. to any one who went to him and that too without any charge. The present writer started studying at his lotus-feet in 1938 and continued his studies till the demise

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of the latter. He falls short of words to express his gratitude to him, by whose benign blessings he could achieve key-positions and academic applause and could become what he is to-day.

Round about 1946 the late Dr. S. S. Bhawe, later on Head of the Sanskrit Department, started studying *Siddhāntakaumudī* under Panditaji and continued assiduously his studies till he died. As a result of his study of Pāṇini Dr. Bhave wrote "*Soma-Hymns of Ṛgveda*" (Parts I-III) which brought him international fame. Shri Panditaji also benefited by his contact with Dr. Bhawe, through whom he got initiated in the line of Western critical methods and got a new vision in teaching Pāṇini.

A new horizon opened in the life of Shri Panditaji by the entry of Rev. Raṅga Avadhūta Mahārāja whom he accepted as his spiritual Guru. Shri Panditaji, contemptuously labelled as a '*nāstika*' by rival Pandits on account of his refutation of the *punarjanma* in his work *Īśvarasvarūpam*, was now looked upon by the people as an '*āstika* par excellence'. Raṅga Avadhūta Bāpajī on his part also highly appreciated and rewarded the scholarship of this great scholar on several occasions.

In 1974 the Gujarat Government also appreciated the scholarship of Shri Panditaji by conferring upon him the State award.

Shri Panditaji's contribution to Sanskrit literature is original and highly valuable as can be seen from his following works :

(1) मुक्तार्धमुक्तावली—1933
(2) अरविन्दमानसपूजा—1949
(3) ईश्वरस्वरूपम्—1951
(4) संस्कृत-बालबोध: (Parts 1-2)
(5) भगवद्रङ्गावधूतमानसपूजा—1958
(6) ब्रह्मसूत्रचतुःसूत्री (in verses)—1964
(7) अधिकरणत्रयी (in verses)—1967
(8) साङ्ख्यसिद्धान्तपरामर्शः—1973
(9) मणिमण्डलगानावली—1975
(10) ब्रह्मेश्वरपादपूजनविधिः—1977
(11) साङ्ख्यभाष्य—lost
(12) उद्बाहसारावली—unpublished
(13) युवकगीता—unpublished

Īśvarasvarūpam is an original and revolutionary contribution of Shri Panditaji. Though a traditional Pandit he has, as a challenge to contemporary world of scholars, refuted the well-known theory of transmigration in this work. Such original thinking is extremely rare in traditionally trained pandits.

His another epoch-making work is *Brahmasūtrabhāṣyālocana* the initial portions of which are already published as nos. 6 and 7 mentioned above. In

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this work, going against the authorities of Śaṅkarācārya and other ācāryas he has proved convincingly that the *Brahmasūtras* propound Sāṅkhya philosophy and not the Vedānta. It shall certainly occupy a distinguished place in the history of Indian Philosophy to be written in future. The remaining unpublished portion of this valuable work is at present with H. H. Gangeshvarananda Maharaj, awaiting publication.

"*Maṇimaṇḍalagānāvali*" is a collection of about 150 garbas in Sanskrit and Sanskrit songs based on popular and film song tunes. This is, therefore, a unique contribution of Panditaji towards popularisation of Sanskrit language. Most of his garabas are sung publicly during *navarātra* festivals by the girl-members of the Sanskrit Vidvatsabhā and the Avadhūta Vidvan-maṇḍala. The song '*Paramātmapade ratirastu parā*' was sung in chorus by thousands of people at the time of Raṅga Jayanti celebrations and is sung even to-day by a big gathering at the end of Pādukā-pūjana of the saint in Nareshwar and elsewhere.

Shri Panditaji's operation for cataract in 1972 proved a curse to him. The vision of the eyes of this scholar, who was called *prativādibhayaṅkara*, disappeared and made his plight pitiable. His genius gradually faded as his memory failed him and his health deteriorated. Yet his inner enthusiasm, love and devotion were intact.

After undergoing severe illness with rare forbearance for about 2 months Shri Panditaji left his mortal coil on Sunday, 6-10-1980 (Sam. 2036, Bhādrapada Kṛṣṇa 12) at 1-30 a.m. in the night. His pupils, friends and appreciators shall never forget his straightforwardness and the most unassuming and loving nature. At his sad demise whole Gujarat bemoans an irrepairable loss in the field of Sanskrit scholarshlp.

I conclude this obituary with my humble tribute in following verse—

लब्ध्वा जन्म वटोदरे, ऋषिकुले श्रीब्रह्मचर्याश्रमे
शास्त्राण्याकलितानि येन हि हरिद्वारस्थिते निर्मले ।
सन्ताप्याथ विपक्षपण्डितभटान्, अध्याप्य शिष्यान् बहून्
हा हा गुर्जरदेशभूषणमसावस्तं गतो भास्करः ॥

A. N. JANI

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REVIEWS

Dimensions of Renunciation in Advaita Vedānta by KAPIL N. TIWARI, Pub. by Motilal Banarsidass, Delhi, 1977, Pp. xii + 165, Price Rs. 45/-.

Renunciation is as central a theme in the Brahmanical traditions as in Buddhism and Jainism. It is, therefore, heartening to note that after a long period of relative neglect several scholarly works on Brahmanical renunciation, including the book under review, have appeared in the past few years.

Dimensions is the author's doctoral dissertation presented to McMaster University. The first two chapters deal with the historical background and the typology of renunciation, in which Tiwari gives an excursus of renunciation in the *smṛtis*, the *Mahābhārata*, Jainism, the Ājīvaka and the theistic sects, and Buddhism. The third chapter deals with the "metaphysical foundation of renunciation" where the author attempts to highlight the intimate and intrinsic connection between renunciation and knowledge [*jñāna*]. The last two chapters explore the individual and social dimensions of renunciation.

Tiwari characterizes his method as both "descriptive" and "evaluative" [pp. 6-7]. Unfortunately, the evaluative by and large has had the better of the descriptive. The author's method can be more accurately described as theological. The problem is not with that method itself, but that in *Dimensions* theological enunciations and even value judgements are passed off as historical conclusions or descriptive statements. At the more obvious but less significant level, this approach surfaces in the author's manifestly biased statements regarding Jainism and Buddhism. "One thing stands clear," he says, "that for the *Vedānta* the direction was provided by *Śruti* (Revelation) but Buddhism in the absence of it found it difficult to provide a direction to philosophy...." [p. 64]. For Tiwari renunciation in these traditions is important only "because it helped later Vedāntic thinkers correct some of the shortcomings into which these anti-Brahmanical systems had fallen [p. 52].

The theological method, moreover, is evident in Tiwari's use of sources. On the one hand he uses them selectively to 'prove' his thesis, and on the other he interprets them to suit his purpose. Even translations of Sanskrit passages are not immune to such interpretation. For example, to support his view that the *āśramas* are recorded in the *Vedas* [pp. 20, 22, 121] Tiwari translates the *Bṛhadāraṇyaka* passage : *eṣa panthā brahmaṇā hānuvittaḥ tenaiti brahmavit puṇyakṛt taijasaś ca* [4.4.9] as "On that path goes whoever knows *Brahman* and who has done holy works, as prescribed for the *āśramas* and obtains splendour" [p. 28]. According to Tiwari caste has no hold on renunciation [p. 131]. Śaṃkara, however, asserts that only a *Brāhmaṇa* can become a renouncer.

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Tiwari maintains his position by interpreting '*Brāhmaṇa*' as a person established in Brahman—*brahmasaṃstha* [pp. 131-132]. Such allegorization is in the best tradition of theological commentaries but out of place in a scholarly work. Tiwari thus glosses over the long and heated debate in Brahmanism about the qualification [*adhikāra*] for renunciation. Although there is a dispute as to whether only Brahmins or all twice-born men are qualified to renounce, it is unanimously held that *Śūdras* and outcastes are not permitted to renounce. According to most authorities *Śūdra* renouncers are not to be given food,[1] and Kātyāyana admonishes the king to either corporally punish or fine a *Śūdra* who takes to renunciation.[2]

The author is aware of the problems inherent in his method when at one point he confesses : " It must be noted, however, that Śaṃkara's own writings do not always give a clue to this type of understanding and there are many passages which are explicitly against our interpretation.. " [p. 76]. He fails, however, to appreciate the seriousness of the problem.

On the subject of sources, it must be pointed out that apart from a few brief references [pp. 106-109] Tiwari ignores the twenty or so *Saṃnyāsa Upaniṣads*,[3] most of which belong to the *Advaita* tradition and deal exclusively with the topic of renunciation. He would have found in them information that gives a perspective different from that adopted in the *Dimensions*. Further, even though the author alludes to " the tension between *Jñāna* and *Karma*, between the state of *brahmasaṃstha* and *dharma* [which] has been very forceful in every branch of the Vedāntic tradition " [p. 43] and to the " opposition between the social order and individual salvation " [pp. 116-17], this critical area of renunciation has been barely touched upon. The seminal works of Louis Dumont,[4] which deal precisely with this tension and which give new insights into the problem, are not even listed in the Bibliography.

Besides being theological, the author's arguments often smack of *non sequitur*. Note the following argument for the presence of renunciation in Ṛgvedic times : " Without going into the controversy whether the *Vedas* represent a philosophy, system of philosophy, mythology or cosmogony, our aim

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1 Viṣṇu, 5.115; Yājñavalkya, 2.235; *Arthaśāstra*, 3.20.16. Other texts explicitly forbid the renunciation of *Śūdras* : cf. Atri, 19.37; *Mahābhārata*, 13.150,*692. See also *Śāntiparvan*, 62.2 and *Vanaparvan*, 149.36.

2 Kane, P. V. ed. *Kātyāyanasmṛti*, (Bombay-Poona, 1933), 486.

3 Schrader, O. F. ed. Madras : The Adyar Library, 1912. See the recent exhaustive study of these *Upaniṣads* by J. F. Sprockhoff, *Saṃnyāsa: Quellenstudien zur Askese im Hinduismus*, I—*Untersuchungen über die Saṃnyāsa-Upaniṣads*, Wiesbaden : Fraz Steiner, 1976.

4 ' World Renunciation in Indian Religions," *Contributions to Indian Sociology*, IV (1960), pp. 33-62. *Homo Hierarchicus*, trans. Mark Sainsbury, London: Weidenfeld & Nicolson, 1970.

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is to see the elements of renunciation which the Vedic thinkers supplied for subsequent thought so much so that Indian philosophy could never cut itself off from the general structure of renunciation, tacitly implied or imperfectly conceived by the *Vedas*. If the argument presented above is valid, it follows that in the Ṛgvedic times, the doctrine of renunciation was not unknown " [p. 18]. Sweeping conclusions, moreover, are arrived at on the flimsiest of evidence: " ...renunciation in the *Vedānta* has its root in the metaphysical structure of Reality and *Jñāna*. Although these two elements are common to all Indian thought nowhere have they been so forcefully brought out as in the *Vedānta*. The *Vedānta* may accordingly be taken to represent the consummation of Indian thought " [p. 67].

What Tiwari has set out to do is not to explore the dimensions of renunciation found historically within the *Advaita* tradition, but to offer a theological reinterpretation of renunciation within an *Advaita* framework, a reinterpretation which would, in the author's words, " serve as a positive foundation for a harmonious functioning of society " [p. 113]. This goal may in itself be noble, but it is sloppy scholarship to present such a reinterpretation under the guise of a historical investigation.

PATRICK OLIVELLE

Buddhist Wisdom—The mystery of the Self—by GEORGE GRIMM, translated by Carroll Aikins and edited by M. Keller-Grimm, published by Motilal Banarasidass, Delhi 1978, Pages viii + 70, Price Rs. 25/-.

The book under review is one of the latest publications on Buddhism. It was originally in German and it has been translated into English by C. Aikins with the hope that teachings of Buddha, especially on ' self ' be correctly interpreted. The book deals with self, the suffering self and delivered self. The subject of self is the central theme in all philosophical thought such as Upaniṣadic, Buddhist, or Jaina or any other Philosophical system in India. This theme has attracted the attention of all the prophets of different schools of philosophy in India and Gautama Buddha is no exception. The present book deals with the ' *anattā* ' doctrine. It is commonly believed that the Buddha did not accept ' *attā* ' but he believed in ' *anattā*-nonself '. According to the author, this supposition is without any foundation, and when we take into account Buddha's teachings in his own words as available in the Buddhist canonical texts to-day, we find that the Buddha sought for the *attā* indirectly, and when everything is taken away from the ' *attā* ' it is ' not the *attā* '. The Buddha himself followed this way and he said, " you teach the *attā* but I teach what the ' *attā* ' is not, you speak of *attā* but I speak of ' *anattā* ', in short you have the *attā* method—the *attāvāda*, whereas I have *anattā* method—the *anattāvāda* ". The author of this

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book takes into account these statements of the Buddha himself and tries to analyse the *anattā* doctrine in Buddhism, in a critical manner. Throughout the book, all the problems of the self, such as what is not myself viz.—'My corporeal organism not self, cognition is not myself, etc. and what is self,' are discussed with proper quotations from the Buddha himself. According to Buddha, 'my true self lies beyond all cognition'. The suffering self is also described graphically and it is shown how sufferings go on multiplying till the self is delivered.

In the end viz. Section 29 to 34, the concept of nothingness, the absolute state etc. are also touched properly. We find mystical touches in sentences like 'self is transcendent, all concepts apply only to the non-self (*anattā*), thus we divine, the ineffable, nothing in the world is a Being but a mere Becoming (*Bhava*). Absolute harmony reigns in the sphere of *Nibbāṇa*..and therefrom ensues as the moral principle in the phenomenal world'—Unlimited benevolence such expressions have indeed mystic touch which speak of mystical experiences or the mystery of the self in Buddhism. India is well known for her mysticism for the last so many centuries. H. H. Ramkrishna Paramahamse, Svami Vivekananda, Ramanamaharṣi, Aurobindo and Gurudeo Ranade are the well known mystics of India of the 20th Century. We do find resemblances for their mystical thoughts in the thoughts of Buddha and there is no wonder in it because mystical experience goes beyond all the barriers of land, class, caste and religion, it is the same everywhere in all the times, though spoken in different words and in different ways.

The appendix added at the end of the book is quite noteworthy. It is shown therein that the Buddhist saint stands far above the Christian one in overcoming the world and also that the *Upaniṣad*s do not come upto the Buddha. However these points are not elaborated in the book.

In the end, in bibliography, list of works by George Grimm is mentioned.

Thus, the book—Buddhist wisdom: the mystery of the self by a foreign author who was a great Indologist, brings a new thought to Buddhist doctrine of *anattā* in its proper perspective. The author does not indulge in his own dream and as such he quotes the Buddha to substantiate his view point. In fact, the doctrine of *anattā* has been revealed by the Buddha himself in his own words and teachings. This is a novel treatment to the subject and the author is quite successful in arriving at his conclusion viz. the mystery of the self as conceived by the Buddha.

The language of the book is simple and no technical words are used unless they are found necessary. The book is quite useful to the students of Buddhism in particular and students of Indian Philosophy in general. It is hoped that the doctrine of '*anattā*' in Buddhism will be properly appreciated in the light of this book. There are many books on Buddhism but very few have tried to deal with subject in this manner.

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However, it may be mentioned that there is no comparison between the mystery of the self in Buddhism and in other schools of philosophy in this book, in the absence of which, it is very difficult to do full justice to the doctrine of self in the Buddhist Philosophy. Moreover the mystical experiences as mentioned in the book are not analysed. There are several books on the subject like *Divine life* by Aurobindo, *Mysticism in Marathi literature* by R. D. Ranade wherein we get proper analysis of the mystical experiences of great prophets of India. There is a dire need of such a comprehensive book on Buddhism.

Except these minor points the book is definitely a great contribution to the Buddhist theory of *ātman* and as commented by Edward Conze, the author's interpretation of the Buddhist theory of *ātman* comes nearest to the original teaching of the Buddha. This itself is a tribute to the author of the book.

P. M. UPADHYE

Treasures of Jaina Bhandaras, L. D. Series 69, General Editors: Delsukh Malvania, Nagin J. Shah, Edited by UMAKANT SHAH, Pub. by L. D. Institute of Indology, Ahmedabad, 1978, Pp. 60 + LXXXII Plates + 96, Price: Rs. 200/-.

During November 1975 a large exhibition of antiquities from different Jaina *Bhāṇḍāras* of Gujarat had been arranged as part of 2500th *Nirvāṇa* Celebration of Lord Mahāvīra under the auspices of " Gujarat State Committee for the celebrations of 2500th Anniversary of Bhagawān Mahāvīra's Nirvāṇa ". The exhibition had been held at the L. D. Institute of Indology, Ahmedabad and comprised of rare manuscripts both Jaina and non-Jaina, on paper and palm-leaf, some of them illustrated, including *Paṭas* and *Vijñaptipatra* scrolls and other sculptures and antiquities.

The present publication is an illustrated catalogue of this exhibition compiled by Dalsukh Malvania, Naginbhai Shah and Laxmanbhai Bhojak with Notes on Art by Umakant Shah. It is a well printed book with 32 colour plates, 187 black and white blocks besides the lists and scholarly notes, thereby not only an impressive addition to the literature on Jaina art but also indicative of the extensive character of the exhibition of Jaina Art that had been held over 4 years ago. The exhibition and the material once again focus attention on the laudable role that the Jaina *Bhāṇḍāras* have played in preserving the valuable manuscripts etc. in their possession over the centuries. Moreover it has also emphasised the richness of the holdings of these *Bhāṇḍāras* requiring further exploration by scholars and art historians.

Nearly 600 items are listed in the catalogue, divided into seven sections. First section covers palm leaf manuscripts grouped into Jaina canonical works and non-canonical works as well as non-Jaina works. Paper manuscripts which

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follow this section are also grouped in the same manner. However their scope is larger and include works on *Kāvya*, *Nāṭaka*, *Alaṅkāra*, *Vyākaraṇa* and in languages other than Prakrit and Gujarati as well. There are also extensive lists of illustrated manuscripts of great value to the art historians. The description of contents of the manuscripts invariably includes information derived from colophons wherever they exist giving date and place of execution as well as number of illustrated pages. Lists of paintings on cloth, *paṭas*, *yantras* and *vijñaptipatras* further show the range of Jaina or Western Indian Paintings in formats, style and content. Last section deals with objects in bronze, wood and other art objects.

The 32 colour plates and 187 black and white pictures of the illustrated section of the book are carefully selected for their stylistic significance but a large majority of them are from dated manuscripts and published here for the first time. Thus this section is extremely useful for students of western Indian Painting and constitute a rich mine of material brought together between two covers for which the editors deserve much appreciation.

Lastly we have a masterly essay of 60 printed pages modestly titled as "Notes on Arts" by the indefatigeable U. P. Shah who has put his life-time experiences gained through his researches in Jaina painting. The copious notes not only give fresh connecting links between phase by phase stages of Jaina painting and painstakingly record all the observable data from the manuscripts (like dates and places) but also all other relevant stylistic features giving appropriate comparisons and parallels. There are also suggestions by him about the lacunae and aspects where further analysis requires to be done. He has had a rare opportunity of qualitatively evaluating the paintings at first hand and such comments by him are very perceptive.

Paintings done in Patan are highlighted so also those of Palitana during the fourteenth century. This century also witnessed the profuse use of gold colour. Attention is drawn to the richness of Cambay collections of illustrated manuscripts on Palm-leaf and to such new discoveries as that of illustrated manucripts similar to the *Mahāpurāṇa* from Digambara Jaina Naya Mandir, Delhi, of fifteenth century. Illustrated Jaina manuscripts in popular Moghal Style are also discussed which is an intriguing phenomenon. An important suggestion is made regarding the nomenclature of "Sirohi School" during the eighteenth century indicated by *Vijñaptipatras* as well as manuscript paintings which had relationship with Jodhpur and which prevailed in several parts of Gujarat, namely, Surat, Ahmedabad etc. Altogether these notes are a mine of information. Dr. Shah is right in concluding that there is the need of a new history of Jaina miniature painting and that "we have with us enough new material to show the existence of various centres of arts with their own peculiar-

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ities and styles in different parts of Gujarat State, during the four centuries, from sixteenth to twentieth centuries A D, ".

RATAN PARIMOO

Vaḍḍārādhane : A Study by B. K. Khadabadi, Reader in Prakrit, Karnatak Arts College, Dharwad, Published by Karnatak University, Dharwad, (Research Publications Series: 38), May 1979, pages 228, price Rs. 20/-, $ 5, or £ 2.

The *Vaḍḍārādhane*, the earliest available Kannada Jaina classic in prose (c. 925 A.D.) is an *Ārādhanā Kathākośa* based on Śivakoṭyācārya's *Bhagawatī Ārādhanā* (*Mūlārādhanā*), an important Prakrit text of the early stratum of the Pro-Canon of *Digaṁbaras*. As such it stands in the line with similar *Kathākośas* of Hariṣeṇa, Śrīcandra, Prabhācandra, Nemidatta etc., composed in Sanskrit, Prakrit and Apabhraṁśa.

Since 1930, when a manuscript of *Vaḍḍārādhane* was found for the first time in the Oriental Library, Mysore, it engaged the attention of and presented several problems to Kannada scholars and Orientalists. An attempt has been made here to present a coherent study of those and other problems.

This study is divided into four aspects, viz. Religious, Social, Literary and Linguistic, together with an introduction, an Appendix and a Bibliography. Besides, there are two Indexes: one of Jaina Technical Terms and the other of Proper Names.

The Introduction presents a survey of the textual and critical sources along with the problem of title, authorship and date of the work. The author of the *Vaḍḍārādhane* is some unknown Jaina monk and the first quarter of the 10th century A.D. is its plausible date. The sources and the summaries of all the nineteen stories are also discussed here. The Appendix is a critique in brief on the latest developments in this field.

In the First Part (Religious Aspects), it is explained that the stories in the *Vaḍḍārādhane* are based on the nineteen *gāthās* (1539-1557) in *Bhagawatī Ārādhanā* of Śivakoṭyācārya. It is also shown here that the stories in the *Vaḍḍārādhane* are vehecles of principal tenents and practices in Jainism.

In the Second Part (Social Aspect), the picture of the contemporary society as obtaining in the stories of the *Vaḍḍārādhane* is presented. The Avadhi Knowledge, the effective accomplishment of some Jaina saints, is justified here by citing modern experiments in para-psychology and experience of 'extra-cerebral perception'. The *Samādhimaraṇa* of Jaina monks is shown as no suicide by adducing evidences, scriptural and literary.

In the Third Part (Literary Aspect) a thorough study of the literary style of *Vaḍḍārādhane* is discussed. It is shown at length that *Vaḍḍārādhane* is a pre-

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server of some rare motifs and informations which are of great value to those who are interested in Indian folklore, storyology and oriental matters. It is explained that the prose of *Vaḍḍārādhane* is nearer to the prose passages in the early *cumpūs* of Pumpa, Ponna and Ranna and in certain respect, nearest to the prose portions of the *Pumpa Bhārata*.

The Fourth Part (Linguistic Aspect) contains the following things :— 1. Salient linguistic peculiarities of the *Vaḍḍārādhane*. 2. The *Vaḍḍārādhane* : A repository of several rare *deśī* and other words, pharases and idioms. 3. Influence of Prakrit on the language of *Vaḍḍārādhane* and 4. New light on some readings of the text of *Vaḍḍārādhane*.

It is also shown here that the language of the Vaḍḍārādhane is a type by itself, therefore, a study of some outstanding lexical and linguistic peculiarities is also presented at length.

The work under review is a Doctoral Thesis of Dr. Khadabadi, which was accepted by the Karnatak University, Dharwad, in 1969. Dr. Khadabadi has been teaching Prakrit and Jainism as related to Kannada language and literature, for the last eighteen years. Besides the present work, he has successfully handled a number of problems in this field.

To conclude, this study of *Vaḍḍārādhane* leads one to gather an impression that this classic is undoubtedly a valuable legacy, left about a thousand years ago by an unknown Jaina monk, one of the most important religio-ethical treatises, a unique and the earliest available prose narrative work and a noteworthy literary piece for folklorists, storyologists and orientologists at large.

H. B. JAIN

Cārvāka-Samīkṣā—Edited by GANESH THITE, Pub. by Mrs. Malati Mate, Vishvakarmā Sāhityalaya, 2035/2 Sadashiv Peth, Tilak Road, Poona 411030, June, 1978, Pp. 112, Price Rs. 15/-.

Dr. G. U. Thite, the editor of this book deserves hearty congratulations for having organised the series of lectures on the extremely interesting subject in Marathi at the Itihāsa Saṁśodhana Maṇḍala, Poona. He himself delivered three lectures in this series.

In the first lecture Ācārya Limaye has discussed the words '*Lokāyata* and *Laukāyatika*' and their significance in the Buddhist literature, *Arthaśāstra*, *Kāmaśāstra*, *Ślokavārttika*, *Nyāyamañjirī* of Jayantabhaṭṭa, *Mahābhārata*, Bāṇa's *Kādambarī*, *Rāmāyaṇa*, *YājñavalkyaSmṛti*, *Ṣaḍdarśana-Sammuccaya*, Rājaśekhara's *Kāvyamīmāṁsā*, *Yaśastilakacampū* and *Yogavāsiṣṭha* and *Vedānta* (*Upaniṣads*). It seems that this *śāstra* which was highly respected at one time, slowly lost its respectibility. The late Prof. V. M. Bedekar of B. O. R. I. has

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traced the references to Cārvāka in the *Mahābhārata* where he is said to be Duryodhana's friend. Prof. Bedekar concludes that the inconsistencies about Cārvāka in the *Mahābhārata* must have been a purposeful attempt on the part of the then Vedists.

Dr. G. S. Khair discusses the materialistic nature of the philosophy of the *Ur-Gītā* and concludes that it is closer to the materialistic Cārvāka doctrine in its pristine form. It appears that this article does not fit in, in this series.

Dr. S. R. Gadgil discussed the nature of proto-materialism and says that it was not antagonistic to Vedic retrealism. It consisted of rites based on *yātu* and aiming at fertility.This must have, later been developed into the *Tāntrika* ritual.

Shri Raghavendra Kulkarni traces the Cārvāka-philosophy through historical references like Śvetaketu's thoughts on the family system, rise of *Smṛti texts*, *Kṣatriya*-supremacy and similar other factors. Shri Kulkarni appears to stumble in tracing the logical development because the instances and the material chosen are not relevant to prove his proposition.

Dr. Bopardikar discusses the role of *Saṁbhāvanā-siddhānta* (Theory of probability) in the *Pramāṇa-vicāra* of the Cārvāka Philosophy. He emphasises that the theory was also utilised formerly in the Vedic tradition in the form of the *Nāsadīya-sūkta* (ṚV. 10.129). Moreover, the *anirvacanīyatā-khyāti* of the *Vedānta* and the *syādvāda* of Jainism, which is also called *Saptabhaṅgī-naya*—are superior illustrations of the theory of probability. Cārvāka alone, should not, therefore, be credited for being the harbinger of the New age of intellectualism (*buddhivāda*).

Shri Pradeepa Gokhale takes a critical survey and makes an assessment of the Cārvāka Philosophy. The materialism of Cārvāka resembles Gilbert Ryle's view towards mind. His hedonism is egoistic and as such one cannot think of him as a social thinker.

Pandit Shivaramkrishna Shastri discusses the refutation of the Cārvāka philosophy by the *Mīmāṁsakas*. The *Mīmāṁsakas* prove the existence of *Ātman* as independent of the body and naturally the Cārvāka theory of *dehātmavāda* falls to the ground.

Pandit Shrinivasa Shastri discusses how *Nyāyaśāstra* refutes the Cārvāka philosophy. The Cārvākas believe in *bhūtacaitanyavāda*. When the molasses and flour are transformed into liquor which has the capacity to infatuate. But the independent existence of *Ātman* and inference as an essential means of knowledge are necessary as a support of *Saṁskāras* based on experience.

Dr. G. U. Thite discusses the role of the philosophies of Cārvāka and *Pāñcarātra*. The sect of *Pañcarātra* was originally antagonistic to the *Vedas*. Later it came to be a significant sect in *Bhakti* tradition and became critical of atheism and other critics.

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Shri Prakash Joshi discusses the role of Mādhva-philosophy and on that basis proves that the Cārvāka philosophy has no *viṣaya* and *prayojana* and as such does not deserve to be an independent *darśana*.

Dr. G. U. Thite discusses the role of *Āyurveda* and says Atheism and theism are not merely philosophical concepts but they are connected with *yātu-dharma*. Atheism causes diseases; theism cures them. Atheism is a sin which is regarded as one of the causes of disease by the *Āyurveda*. The article appears to hang very loosely in this series.

The last article by Shri G. H. Khare and Shri Raghavendra Kulkarni discusses some references to Cārvāka and *lokāyata* especially in copper-plates. These references show that these philosophies were regarded as objects of refutation. The authors trace the historical notices of the Cārvākas and *lokāyatas* in ancient and mediaeval periods. These philosophies were *abhyasanīya* and *khaṇḍanīya*. The notices in copper-plates etc. prove this.

The editor deserves credit because he has given synopsis in Marathi at the beginning of each article. He has given abstracts in English at the end of the book which has enhanced the utility of the book.

Shri Lakshmanshastri's introduction is a special feature of the book. Shastriji takes a critical review of all articles and expresses his own views boldly. He says at the end of his introduction that the *Ātmavādins* will have a difficult future. This is far from truth. Who will win the *Ātmavijayī* ?

V. G. RAHURKAR

Divyasūricaritam by GARUDAVAHANA PANDITA with Hindi rendering by Pandita Madhavacarya; edited by T. A. Sampath Kumaracharya and K. K. A. Venkatachari ; Published by Anantacarya Research Institute, Bombay 1978; pp. xviii + 415 + Addendum, Price : Rs. 30/-.

Divyasūricaritam is a *mahākāvya* written by Garuḍavāhana. It describes the lives of Śrī Vaiṣṇava Alvārs and Ācāryas. This epic poem was originally written in Telegu script as stated in the preface. Ananthacarya Research Institute, Bombay, has presented this work in Devanāgarī script for the benefit of Sanskritists.

The date of the *Divyasūricaritam* is not fixed. Prof. B. V. Ramanujam, however, dates the work in the late 15th or early 16th Century (see *History of Vaiṣṇavism in South India upto Ramanuja*, Annamalai University, Annamalainagar, Tamilnadu, India, 1973, pp. 13-44).

In the plan of contents, the poet has given a list of the various topics that form the subdivisions of the cantos and hence this plan of contents at the beginning of the work serves the purpose of a systematic synopsis of the work.

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The account in the cantos I to XV is as follows :—

The four manifestations or *vyūhas* of Viṣṇu, viz. Vāsudeva, Saṅkarṣaṇa, Pradyumna, Aniruddha could not achieve the uplift of the beings and therefore Bhagavān Viṣṇu incarnated himself along with Lakṣmī, the Earth, His weapons and the liberated souls, out of mercy for the beings. The main purpose of these incarnations was the uplift of the people through the path of *bhakti* (I. 83-92). Accordingly various *yogīs* were born as incarnations, e.g. Śrī Kāsāra *yogī* was born as an incarnation of Bhagavān Pāñcajanya (II. 10, 11), Śrī Bhūtasūri was an incarnation of Kaumodakī mace of Viṣṇu (II. 12), His sword Nandaka was born as Śrī Mahadāvhyaya *yogī*, Viṣṇu Himself incarnated as Śrī Raṅganāth. Earth was born as Godā etc. etc.

All these *yogīs* were possessed of yogic, spiritual power. The poet describes some miracle by these *yogīs* or God's intervention for the sake of these *sūris*, to establish their glory i.e. yogic power. The word *vaibhavam* in the titles of cantos such as Śrī *Śaṭhakopasūreḥ Vaibhavam* or *Bhaṭṭanāthasūreḥ vaibhavam* etc. means this spiritual glory possessed by these saints; e.g. when Śiva asked Bhaktisāra to choose a boon, Bhaktisāra remarked, " Confer on me a boon that a thread will pass through a needle ". Śiva was enraged at this and to reduce Bhaktisāra to ashes he began to discharge fire from his eye. Bhaktisāra created an eye on one of his toes and discharged fire from it. Śiva created torrential rain to save himself. Bhaktisāra was absolutely unperturbed at this. In the end Śiva acknowledged his defeat and also the invincibility of the *Bhāgavatas* (II. 71-76). When Bhaktisāra was humiliated by priests, he prayed to Viṣṇu to emerge out of his (Bhaktisāra's) body. Accordingly Viṣṇu did it. The priests bowed down to Bhaktisāra (III. 60). The poem contains a number of such incidents. All the *sūris* with their power of devotion enlighten the people and go away to practise *yoga*.

On hearing the glories of Raṅganāth, Godā was enamoured of Him. Viṣṇu's attendant incarnated as Anugrahā, the friend of Godā brought about the union of Godā and Raṅganāth. Godā's father Viṣṇucitta arranged Godā's *svayaṁvara*. Raṅganāth, along with all the incarnations viz. Śrī Kāsāra Yogī, Bhūtayogī, Mahadāvhyayogī, Bhaktisārayogī etc. attended the *svayaṁvara* (XII. 4, 5, 6). Godā chose Raṅganāth as her husband (XII. 117). She was married to him, He then took her to his city.

All these saints enlightened the people, composed devotional songs and praises in Dravid language, they explained the meaning of the *Vedas* in their Dravid language and passed on their mission to their disciples and engaged themselves in the practice of *yoga* for the attainment of the Highest (XV. 151).

In the cantos XVI to XVIII Garuḍavāhana describes the mission performed by Nāthamuni and Rāmānujācārya.

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Divyasūricaritam being a *mahākāvya*, the various characteristic features of a *mahākāvya* are found in this work. The work is divided into eighteen cantos. But the first eight cantos are not linked up properly and hence they appear to hang loosely.

There are poetic descriptions of various cities in the south, gardens, army, battle, heaven, seasons. Entire fifteenth canto is devoted to the description of the six seasons which rendered service to Bhagavān Raṅganāth. Descriptions of love-lorn condition of Godā and Raṅganāth, description of her *svayaṁvara*, the description of the women in the city of Kurukā as they watched the marriage procession of Godā and Raṅganāth bear testimony to Garuḍavāhana's poetic skill.

The poet has imitated the style of Kālidāsa. The apologetic tone of Kālidāsa at the beginning of the first canto of the *Raghuvaṁśam* is found at the beginning of the first canto of this work. Influence of other Sanskrit poets such as Bhāsa and Śrī Harṣa is also seen.

Though the work is religious in character it is not dry and insipid. The poet is at his best in his descriptions. The style is embellished. Ease and clarity are the qualities of his style. The work abounds in *subhāṣita*s which fit in well in the devotional tone of the work.

The concluding verse of the cantos mentions the names of the poet, his father and his mother.

In conclusion it can be said that the work gives an insight into the lives of Alvār saints to those who are interested in the study of Vaiṣṇavism. Its Hindi translation will be useful to those who do not know Sanskrit.

A student of Vaiṣṇavism knows from the *Padma Purūṇa* that the *Bhakti* Doctrine originated in the South and it developed in Karnataka, Maharashtra and Gujarat. For a thorough study of this doctrine, a study of works written in South Indian languages or scripts is indispensable. But the student's ignorance of these languages and the scripts becomes a barrier for him. Ananthacharya Research Institute has removed this barrier by presenting the original work into Devanāgarī script and translating it in Hindi and hence it deserves congratulations.

JAYA CHEMBURKAR

The Wealth of Sanskrit Manuscripts in India and Abroad by K. T. PANDURANGI, 132/4, III Block, Jayanagar, Bangalore 560011, Pub. by : Author, pp. 42 + 16 + 8, 1978, Price Rs. 20/-.

The title of the book under review itself is an indication of the contents of this small volume, meant mainly as a reference-book to discerning students in

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their pursuit of the study for M. Phil. and Pre-Ph.D. work in Sanskrit. Though a small volume, as admitted by the author himself (Preface p. iv), the book furnishes a fund of information regarding almost all the aspects of Manuscriptology. The book reflects the fervent desire of the author for the proper and careful use and importance of Mss., storing as they do, the rich and varied heritage of the scholarship of the intelligentsia of the by-gone days in India.

The book begins with a very interesting topic, viz. *Lekhaka-prārthanā*—the appeals of the scribes, describing their difficulties while copying down the Mss. as they (i.e. the MSS.) were handed over to them, the utmost care one should have while handling and preserving the valuable MSS. and the things from which the MSS. should be protected etc. This introduction is followed by the main subject-matter, viz. a thorough study of all the aspects connected with the Mss., such as the Ms.-wealth in terms of quantity, with the names of the places where they are deposited, history of Mss., writing materials, different scripts used in Mss., and last but not the least, the selfless scribes rendering yeomen services for the propagation, distribution and continuation of the Ms.-literature, making it a perennial source of knowledge for posterity. The native Ms.-libraries in ancient, mediaeval and modern periods along with Research Institutes are dealt with historically, besides, the Mss. collections in foreign countries. Then follows a brief treatment of Illustrations in Mss., along with the eminent scholars—Indian and foreign—who contributed to Manuscriptology. And this book ends with a very brief but significant aspect of Manuscriptology, viz. the names of Major Sanskrit Libraries in India and abroad with the no. of Mss. deposited therein, besides the important Projects of Critical Editions, Publication Series and a very short account of scholars who devoted their time and energy towards the development of Manuscriptology.

Unfortunately, this useful book has its own drawbacks. A few of them may be mentioned : The book fails to fulfill the high expectations raised by the title. In the preface, (p. iii), the author gives the name of the book, dealing with Mss etc., written by Dr. V. Raghavan as ' Volume on Mss. Catalogues and Libraries ', which should be, it seems. ' Volume on Mss..... Catalogues and Editions '. On page iv. in the very preface, the author says that this small volume is intended to be a reference volume to M.Phil. and Pre-Ph.D, students in Sanskrit. But, unfortunately, the standard system of diacritical marks, so essential in Research Methodology, is not uniformly and correctly used throughout the book. While mentioning on p. 6 the different methods which the scribes pursued as a profession, special mention should have been made of Mss. having perforated leaves, as for example the one Ms. of *Gītagovinda* in the Oriental Institute, Baroda. Similarly, illustrated wooden planks, decorated wooden covers and papier-mache covers for paper and palm-leaf Mss., silken wrappers for Mss., decorated wooden boxes for keeping Mss., *Pāṭhu* of papier-mache for holding

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the single folios of Mss., so that they should not be spoiled by perspiration, while delivering a lecture or a religious discourse etc. should have been at least cursorily referred to along with the types or ways of writing such as *Dvipāṭha*, *Tripāṭha*, *Pañcapāṭha*, other writing materials, a paper-glazer of agate, *Opaṇī* or burnisher for gold and silver writing, *Haritāla* (yellow sulphate of Arsenic)—a yellow pigment used for corrections, erasing the letters etc. and *Hiṅgula* (red sulphide of Mercury)—used for red paints, writing colophons of Mss. etc. Such unique features of art should not have escaped the attention of the writer. One misses very badly even a reference in this context to an excellent and illuminating article in Gujarati, viz. '*Bhāratīya Jaina Śramaṇa-Saṁskṛti ane Lekhanakalā*,' by Munishri Punyavijayaji, appearing in *Jainacitrakalpadruma*, edited and published by Sarabhai Manilal Nawab, Ahmedabad, 1939, which deals exhaustively with the history of writing in India. A book which purports to be a reference volume should possess the information touching all the relevant and necessary points, some unique things, objects of antiquarian importance etc.

A more careful and meticulous proof-reading could have avoided the following: (1) Faulty constructions in English, such as 'The university at Valabhi *patronaged* by Maitraka kings (p. 3); (2) printing mistakes, such as 'If these are lost, destroyed or *decay*', (p. 3); (3) ambiguous construction, as for example, (p. 29)—'The Baroda Oriental Institute has five scrolls of *Mahābhārata*, *Bhāgavata*, *Bhagvadgītā*, with beautiful illustrations'. Sometimes, the author contents himself with just sweeping statements, possibly based on indirect information, without giving any evidence. See p. 18, last line—'Nawab Abdul Rahim Khan, a noted scholar at the court of Akbar, has nine Sanskrit works to his credit'. A great blunder, possibly due to oversight, on p. 34, '*Critical Edition of Rāmāyaṇa*: Bhandarkar Oriental Institute, Poona', which should be 'Oriental Institute, Baroda', mars the value of such a reference book. As for the technique of printing, it is noticed that there is no uniformity in numbering the pages of the book.

Notwithstanding all these, the effort of Prof K. T. Pandurangi is laudable. Some established Institute, with a rich and varied store of Mss., like the Bhandarkar Oriental Research Institute, Poona or the Oriental Institute, Baroda, should undertake a project of writing a comprehensive and exhaustive volume, dealing with all the aspects of Mss. including Illustrated Mss., scrolls etc.

Finally, may I make an humble suggestion to Prof. Pandurangi to bring out, as early as possible, a very good critical edition of the multi-lingual commentary in Sanskrit, Marathi, Telgu and Kannada on *Amarakośa* by one Liṅgabhaṭṭa of Bijapura, mentioned on p. 42 of this book?

S. Y. WAKANKAR

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Mammaṭa's Kāvyaprakāśa (I-VI) with *Sāradīpikā* of *Guṇaratnagaṇi*, ed. by T. S. NANDI, Pub. Gujarat University, Ahmedabad, pp. 7 + xi + 408, Price : Rs. 20/-.

Sāradīpikā of *Guṇaratnagaṇi* on *Mammaṭa's Kāvyaprakāśa* is a very scholarly commentary. But the editing of it is not scientific and careful.

In the Introduction, the editor has not clearly mentioned whether the Poona MSS., is complete *or* incomplete, though the folios (leaves) are only 112. The editor calls them pages ! (p. 1).

" The Author, his works, life, date etc. " (p. ii). The information given under this title does not comply with the heading given.

Verse 4c, of comm. (p. 1) is overmetric. The editor does not seem to have noticed it. P. 2, line-11, समुचितेष्टा { त् } should have been given as समुचितेष्टा (च ?).

In foot-notes, the remarks such as '*faultily*' (no. 3, 4, 5 etc.) and '*useless*' (6) etc. are improper. Again in foot-notes no. 294, 297 etc. P. 42 and f.n. nos. 301 P. 42, f.n. nos. 7, 8 etc. P. 46—the remarks such on '*wrong*' or "*correct*" betray the ignorance of the principles of editing on the part of the editor.

Similarly, the remark '*who are they* ?' (p. 284, note 38) is redundant. The editor is expected to trace it out. He is not justified in asking question to the readers.

The description of the scribe, should come in the Introduction and not in notes (p. 286).

The remark (p. 4; f.n. 12) " Unnecessary duplication " requires some clarification. This is according to Pāṇinian rule अचो रहाभ्यां द्वे (VIII. iv.46). Most of the scribes follow Pāṇini strictly. As the duplication is optional, it may be omitted for the sake of brevity. Such explanation would have been better instead of "*unnecessary*".

The description of the Mss. should be complete, starting from accession no. upto the scribe's personal data etc.

This learned commentary of a Jain monk, is a valuable contribution in the field of commentorial literature on the *Kāvyaprakāśa*, which seems to be popular in Gujarat, immediately after the period of its composition. The commentary, thus, indirectly throws light on Gujarat's scholarship at the end of 17th century.

We expect the editor to improve upon the text at the time of second print.

The editor and the publishers, deserve congratulations for making the commentary available in print for the first time.

J. A. JANI

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Amarakośa (II), Part I : with the unpublished South Indian Commentaries critically edited with Introduction by A. A. RAMANATHAN, published by The Adyar Library and Research Centre, Adyar, Madras-600 020, pp. xxviii + 762, Price : Not printed.

The Amarakośa is one of the earliest texts in the field of Sanskrit lexicography. Its importance can be seen not only by the popularity which it commands till today but also by more than a dozen published text-books in different scripts, 5 translations in European languages and 12 translations in Indian languages as well as by 82 commentaries written on it from time to time (vide New CC Vol. I (rev.) pp. 318-322).

Part I of this work with the commentaries अमरपदविवृति of लिंगयसूरिन् and the अमरपदपारिजात of मल्लिनाथ was published with critical text and Introduction by Prof. A. A. Ramanathan in the Adyar Library Series (No. 101) in 1971.

The present work, published in 1978 is a sequal to part I referred to above. This volume contains one more commentary namely Amarapadavivaraṇa of Bommagaṇṭi Appayārya (latter half of the 14th century). It is one of the best among the commentaries on the Amarakośa as it combines in one—the brevity and expression of Kṣīrasvāmin's comm.; comprehensive grammatical deviations of Bhānuji Dīkṣita's comm. and the lucid explanation of Liṅgayasūri's commentary.

The learned editor has discussed the problems of the personal life, scholarship and date etc. of Appayārya and has also pointed out distinctive features of the commentary in his learned introduction to the present volume (pp. xiii-xxvii).

One such striking feature which has escaped the notice of the editor is pointed out below.

Usually the commentators quote the initial word of the original text with the word इति added to it to indicate that they are commenting upon the particular verse or sentence beginning with that word. Thus Liṅgayasūrin begins his commentary on III.1 (p. 1) with the words 'विशेष्यनिघ्नैरिति'. But unlike him, Bommagaṇṭi quotes both the initial as well as final word if the verse forms a complete unit in itself. Thus he quotes 'विशेष्यविघ्नैः—वर्गसंश्रयाः' (p. 2). If the verse consists of paryāyas of more than one words in a stanza he would quote the initial and final word of each unit while explaining the same in his commentary. Thus he writes (p. 12) (1) दुर्मनाः—स्यात्, (2) उत्क उन्मनाः, (3) दक्षिणे सरलोदारौ and (4) सुकलो—भोक्तरि.

It may be noted *en passant* that his senior contemporary Mallinātha also adopts this style. This probably seems to be a feature of the 14th cent. commentators from south as the same style is found in the commentary of Mallinātha

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on the same work. The editor has fixed the lower limit of Mallinātha's date as the beginning of the 14th cent. (Amarakośa, I, Intro. p. xlvii).

The editor seems to be a bit overenthusiastic in his appreciation of Bommaganṭi's commentary vide e.g. his remarks on eleven additional meanings to the word Kālikā (p. xiv) where the reference to page of the text is missing. (It should be p. 242). It is true that Bommaganṭi quotes Śeṣa and explains 11 meanings given therein (in fact the 8th word पटोलशाखा has escaped the notice of the commentator). The editor perhaps forgets that Liṅgayasūrin has also given 2½ stanzas giving 16 additional meanings of the same word.

At some places due to oversight the figures indicating the number of the footnotes are misplaced. Thus fig. 5 on p. 245 should have been on the word रोमाली instead of on the word पटोल.

However, the learned editor deserves special compliments for making available for the first time three so far unpublished South Indian commentaries on such a popular work like—Amarakośa. It is certainly a valuable contribution of the Adyar Library and Research Centre.

I, therefore, congratulate the learned editor, the Adyar Library Research Centre and the Ministry of Education and Social Welfare (Dept. of Education), Govt. of India, for making these important commentaries available in print.

We eagerly look forward for the publication of the Part III of the same work.

A. N. JANI

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कोऽयं गिरिः सरः केनाखानीदमतिमानसम् ।
इदमायतनं केन साराममपि कारितम् ॥ ९६३ ॥

प्रभाविलुप्तसूर्यांशुमाणिक्यकृतकुट्टिमे ।
कश्चा[1]स्त्यत्र मठे येन कृतवार्तोऽधुनाऽऽगमः ॥ ९६४ ॥

स एवं युवराजेन पृष्टः प्रोवाच तां प्रति ।
एतद् विज्ञपयिष्यामि पश्चात् सम्प्रत्यदः शृणु ॥ ९६५ ॥

सिद्धाढ्यविद्यो वैताढ्यशिखरे चण्डगह्वरे ।
इदानीं खेचरस्वाम्येऽभिषिक्तः सर्वखेचरैः ॥ ९६६ ॥

एतस्योपवनस्यान्तः कान्तश्रीर्हरिवाहनः ।
समस्त्यायातपादातहयप्रायपरिच्छदः ॥ ९६७ ॥

पथोऽस्यातिक्रमः पद्भ्यां बाहुभ्यामम्बु[2]धेरिव ।
सुदु[3]ष्क्रमः फलं तस्या दत्स्व भ्रातुर्विलोकनात् ॥ ९६८ ॥

इत्युक्तः सिंहलाधीशसूनु[4]रुत्थाय तत्सखः ।
मूलायतनजगतीप्रतिमाः प्रणमन् क्रमात् ॥ ९६९ ॥

निर्ययौ चैत्यवप्रस्य प्रतोल्योत्तरदिक्स्थ[5]या ।
अनुत्तरतरतरदुत्कण्ठातरलाशयः ॥ ९७० ॥

सशब्दं चरतः प्रेक्ष्य तार्क्ष्यान् दध्यावयं ध्रुवम् ।
हेषामागच्छतामेषामश्रौषं वह्निवेश्मनि ॥ ९७१ ॥

आ[6]लोकेनेव लोकेन राज्ञां सेवितमग्रतः ।
अन्यतो मेरुवद्भास्वद्[7]गर्वैर्बन्दिकदम्बकैः ॥ ९७२ ॥

अनल्पकदलीपत्रमात्रकल्पिततल्पया ।
वयस्योत्सङ्गविन्यस्तनिःसहार्धशरीरया ॥ ९७३ ॥

अनुकु[8]र्वाणया कामं परिम्लानमृणालि[9]नीम् ।
रूपशोभापराभूतपुरुहूतनतभ्रुवा ॥ ९७४ ॥

अनिमेषदृगम्भोजभोज्यलावण्यपूरया ।
प्रारब्धमधुरालापमेकया राजकन्यया ॥ ९७५ ॥

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सारवार[1]वधूवीज्यमानचामरमारुतैः ।
चलवस्त्राञ्चलमसौ ददर्श हरिवाहनम् ॥ ९७६ ॥ पञ्चभिः कुलकम् ॥

गन्धर्वेण पुरोऽभ्येत्य स विज्ञप्तः प्रभो प्रभो ।
आया[2]तः समरकेतुर्युवराजः प्रवर्ध्यसे ॥ ९७७ ॥

कुत्र कुत्रेति साक्षेपं व्याहरन् हरिवाहनः ।
तस्याभिमुखमुत्तस्थौ विधोरिव महोदधिः ॥ ९७८ ॥

अतिप्रयत्नसंरुद्धबाष्पपूरः सुदूरतः ।
प्रणना[3]म तं समरकेतुर्भून्यस्तमस्तकः ॥ ९७९ ॥

उत्था[4]प्य गाढमाश्लिष्योपविशन्तममुं क्षितौ ।
प्रसभं स्वासनस्यार्धे नरेन्दु[5]र्विन्यवेशयत् ॥ ९८० ॥

दृशा तदाऽङ्गे गोक्षीरशुद्धया निस्तरङ्गया ।
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अन्तःसन्ततसन्तापशमनप्रमनस्कया ।
वाचा तं कौशलं पृष्ट्वा नरेन्दुः क[7]न्यकां जगौ ॥ ९८२ ॥ युग्मम् ॥

अयं देवि स सन्मित्रं चन्द्रकेतुसुताग्रिमः ।
रिपुभूपप्रतापार्कराहुबाहुपराक्रमः ॥ ९८३ ॥

मदेकजीवितधनतयैवेष सुदुर्गमम् ।
मार्गं महान्तं समरकेतुः स्वयमिहागमत्[8] ॥ ९८४ ॥

अनुकूलविधेराप्तं त्वन्मुखालोकजं सुखम् ।
क्षणमन्तरितं देवि यदीयोत्कण्ठया मया ॥ ९८५ ॥

स्वस्रा[9] मलयसुन्दर्या योऽयं देवि त्वदीयया ।
स्वयमेव वृतो[10] भर्ता सुभगैकशिरोमणिः ॥ ९८६ ॥

उत्था[11]य युवराजोऽथ प्रथितादरसुन्दरः ।
प्रणनाम सुधीधामदेव्याः पद्मोपमौ क्रमौ ॥ ९८७ ॥

साऽपि स्नेहतरङ्गिण्या दृशा सर्वक्रमच्छि[12]दा ।
स्नपयन्तीव निःशङ्कं तमस्तोकमलोकत ॥ ९८८ ॥

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1. B °चार°. 2. NK आयांतः. 3. K °ताम. 4. NPK °त्छा°. 5. B °न्द्र°. 6. N °त्वं. 7. NPK. कान्य°. 8. °महामत. 9. B स्वया. 10. P भृतो; NK भ्यता. 11. NP °त्छा°; K °च्छा°. 12. P °छिश.

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श्रीपत्रलेखया देव्या कञ्चुकी प्रेषितोऽभ्य[1]गात् ॥ ९८९ ॥

स द्वारि वारितोऽस्तीति श्रुतवत्यपि सोत्तरम् ।
नादान्नरेन्दुमालोक्य स्मित्वा मौनेन तस्थु[2]षी ॥ ९९० ॥

उत्फु[3]ल्लाननपद्मायां पद्मिन्यां स्नेहवानपि ।
भानुः सकलकार्याणां समयं न विलङ्घते ॥ ९९१ ॥

इति गीतं निशम्याख्यत् कन्यायै हरिवाहनः ।
गायन्नेष विराधा[4]ख्यो विद्याधरविदूषकः ॥ ९९२ ॥

राजधानीप्रवेशाय लग्नमासन्नमब्रवीत् ।
तन्मा गा दिश त्वमपि पत्रलेखाश्रयं श्रय ॥ ९९३ ॥

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प्रगुणीकृतमारोहद् इभं समरकेतुयुक् ॥ ९९४ ॥

निषा[5]दिसादिपत्ती[6]नां वारेण परिवारितः ।
सहसा नभसाऽचालीद् उत्तरां स गुणोत्तरः ॥ ९९५ ॥

अगाद् अगाधामटवीं गाहमानो मनोगतिः ।
वैताढ्यदक्षिणाश्रेण्यां पुरं गगनवल्लभम् ॥ ९९६ ॥

प्रत्यापणगृहोत्क्षिप्तपताकापटलाकुलम् ।
किल स्वामिधनोन्नत्या पोद्गतानन्दकन्दलम् ॥ ९९७ ॥

सिद्धविद्योऽभ्यगाद् ईश इति लोकैर्दिदृक्षुभिः ।
आगत्यागत्य सम्पूर्यमाणराजचतुष्पथम् ॥ ९९८ ॥

पारिजातदलव्रातकृतचन्दनमालिकम् ।
किल कस्तूरिकापङ्कविनिर्मितललाटिकम् ॥ ९९९ ॥

मङ्गलातोद्यनिनदैः प्रविशद्भिर्जनश्रुतौ ।
तुल्यलब्धलग्न इव खेचरेन्द्रोऽविशत् पुर[7]म् ॥ १००० ॥ कलापकम् ॥

मङ्गलैः सममध्यास्य निजावासं विशांपतिः ।
विससर्ज सहायातं गृहाय क्षितिभृग्ग[8]णम् ॥ १००१ ॥

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1. NK °न्यगात्. 2. NP °स्थु°. 3. NPB °त्पुल्ल°. 4. NK °वा°. 5. NPBK निखादि°, 6. NP °पत्नीनां; K °पलीनां. 7. K पुरां. 8. SK °तुग्गणं.

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कारितस्नानसमरकेतुना हेतुना मुदाम् ।
समं समञ्चितरसां भेजे रसवतीं ततः ॥ १००२ ॥

आस्थे सहजसौरभ्यलुभ्यदिभ्य[1]मधुव्रते ।
ता[2]म्बूलं दधतुरिमौ नीतिर्लक्ष्मीवतामियम् ॥ १००३ ॥

राजकार्यसखं शेषं दिवसस्यातिवाह्य सः ।
स्वस्यापहारात् समरकेतोः शु[3]श्राव स[4]ङ्कथाम् ॥ १००४ ॥

संसारवदसम्भाव्यपारदर्शनमीदृशम् ।
इयन्तं कथमध्वानं हृद्यपि त्वमवापयः ॥ १००५ ॥

एकशृङ्गगिरावावां कथमेकक्षणागतौ ।
मिलितौ युगसमिला[5]दृष्टान्तमनुपातिनौ ॥ १००६ ॥

भूमीन्दौ विस्मयानन्दसुन्दरं निगदत्यदः ।
अपाठीत् पाठिनां प्रष्ठः[6] प्रातर्मङ्गलपाठकः ॥ १००७ ॥

कक्षीकृताऽपि नक्षत्रैर्निशा नश्यति भास्वति ।
भवतीव कृतोद्योगे योगज्ञरिपुमण्डली ॥ १००८ ॥

भ्रष्टस्पर्ध इवास्येन त्वदीयेन समं विधुः ।
देव देशान्तरं याति लज्जमान इवाधुना ॥ १००९ ॥

शरैरिव[7] करैर्भानोर्भिद्यमानं तमोबलम् ।
अपहाय नभोभूमिं प्रयात्यचलकन्दरान् ॥ १०१० ॥

समुद्यत्कमलामोदप्रमोदितजगज्जनम् ।
भवद्राज्यमिवोदेति देव मार्तण्डमण्डलम् ॥ १०११ ॥

कृत[8]प्रातःक्रियायाथ भूभुजे मित्रसंयुजे ।
व्याजहार प्रतीहारो वैताढ्यस्याढ्यतामिति ॥ १०१२ ॥

गिरेरस्यार्णवः प्राच्यः पश्चिमश्च प्रतिक्षणम् ।
सम्पा[9]दयति शुभ्रत्वं[10] फेनपूरैः स्वरोधसि ॥ १०१३ ॥

शिखरौद्धत्यसंरुद्धखरांशुरथपद्धतिः ।
माणिक्यालोकसंलुप्तनिशादिन[11]विवेचनम् ॥ १०१४ ॥

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1. K °दिब्य°. 2. NK सतांबुलं. 3. PB सुश्राव. 4. NK सकथां. 5. = शमिला = शम्या = a wooden pin, or peg, wedge, &c. 6. NP प्रष्टः. 7. K °स्वि. 8. NPBK कृतः°. 9. NPK संवादयति. 10. K °त्व. 11. NK °दिन°.

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चन्द्राननवारिषेणवर्धमानर्षभार्हताम् ।
बिम्बै[1]रलङ्कृतं कामधेनुभिः सुकृतश्रियाम् ॥ १०१५ ॥

जात्यमाणिक्यमुकुटमस्य शैलस्य शाश्व[2]तम् ।
सिद्धायतनमतनुसम्पदामिदमा[3]स्पदम् ॥ १०१६ ॥ विशेषकम् ॥

एतानि कायमानानि दीप्राणि मणिदीप्तिभिः ।
विस्मारयन्ति त्रिदशसुदृशां त्रिदशालयम् ॥ १०१७ ॥

सर्वर्तुषु वनेष्वेषु श्रान्तविश्रान्तसुभ्रुवाम् ।
कर्णामृतानि गायन्ति किन्नराः किन्नरीसखाः ॥ १०१८ ॥

चन्द्रकेतुसुतोऽब्रूत हर्षद्रुमसुमं वचः ।
कलधौतकलस्यास्य वर्ण्यं मेरोश्च नास्ति किम् ॥ १०१९ ॥

वर्ण्यो देव त्वमेवैको य एकः स्वल्पवासरैः ।
असम्भाव्यां व्यधाः स्पष्टां श्रियं न्यासीकृतामिव ॥ १०२० ॥

तद् आदिश त्वया देशे क्व वियुक्तं कुदन्तिना ।
लेखः स्था[4]नात् कुतः केन शिबिरे प्रेषितो द्रुतम् ॥ १०२१ ॥

आकाशगामिनीमुख्या कथं विद्याः समासदः ।
सुखं दुःखं च किं कुत्र स भवाननुभूतवान् ॥ १०२२ ॥

वने केन प्रसङ्गेन प्राप्तश्चैत्ररथोपमे ।
वियोगिवेषा कन्या का यत्पुरो मां न्यवेदयः[5] ॥ १०२३ ॥

सिंहलेन्द्रात्मजेनैवं व्याहृतो हरिवाहनः ।
वचः प्रोचेऽनवच्छिन्नरोमाञ्चननिबन्धनम् ॥ १०२४ ॥

सहते स्म स हस्ती न ममाददतमङ्कुशम् ।
विधुतं विधिना कार्यमिवोपायसमागमम् ॥ १०२५ ॥

पृष्ठ[6]प्रधावितान् लोकानस्तोकानवमन्य सः ।
प्राविशत् कन्दराम् अद्रेर्द्रुतपानाय पूरवत् ॥ १०२६ ॥

एनं व्यावर्तयामीत इत इत्याशया मया ।
कुस्वामिसेवकेनेव नान्यत्रालम्बि दुर्धिया ॥ १०२७ ॥

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1. NP बिबै°. 2. NPK °स्व°. 3. NP °मिवमा°; K °मिवसा°. 4. NPK स्छा°.
5. NK drops the visarga. 6. NPBK °ष्ट°.

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पृष्ठ[1]प्रधावितं लोकं निर्गमं कन्दरस्य च ।
अपश्यद् धूमवद् व्योमन्यूर्ध्वं प्रचलति स्म सः ॥ १०२८ ॥
मेरावैरावणस्येव स्पर्धमानो निजौजसा ।
श्रयति स्मोत्तरामाशां स्वराज्ये मां निराशयन् ॥ १०२९ ॥
भानोरासन्नभावान्मे घर्मवारि निरन्तरम् ।
उत्पन्नभक्षीवाचामद् वायुरुत्पन्नमात्रकम् ॥ १०३० ॥
कुत्रचिच्छत्रयन् मेघान् कदापि पदपीठयन् ।
दन्ताव[2]लो जलोत्सेकसेकशीताङ्गकोऽव्रजत् ॥ १०३१ ॥
आस्कन्दति तदा व्योम नीचमुच्चं च वारणे ।
अदर्शं[3] नगरादीनां तारकाणां च गौरवम् ॥ १०३२ ॥
ललामकल्पानारामान् शिलाकल्पान् शिलोच्च[4]यान् ।
रेखा इव नदीरम्बुबिन्दू[5]निव सरां[6]सि च च ॥ १०३३ ॥
चित्रभित्तिगतानीव स देशस्थितवन्त्यहम् ।
सर्ववस्तूनि संपश्यन् दूरदेशात्[7] तथा रयात् ॥ १०३४ ॥
आयातमेकशृङ्गस्य गिरेरुपरि वारणम् ।
व्या[8]वर्तयितुकामः स्रा[9]क् कृपाणीं[10] पाणिनाऽऽददे ॥ १०३५ ॥
कृपाणीकिरणालोकचकितः सहसा करी ।
अदृष्टपारसरसि मुमोच स्वमशङ्कितः ॥ १०३६ ॥
तेनाघातेन परितो जलैरुच्छलितै[11]रलम् ।
तदा स्वं स्फटिकावास इव साक्षाद् व्यलोकयम् ॥ १०३७ ॥
अप्रतर्कितनिर्घातवित्रस्तानां पतत्रिणाम् ।
श्वा[12]पदानां च संरावैः शैलोऽप्यासीत्[13] किलाकुलः ॥ १०३८ ॥
अजाताङ्गोपघातोऽहं तीर्त्वा तोयं गतश्रमः ।
स्निग्धतीरतरुच्छा[14]यामायातः स्मृतवान् इति ॥ १०३९ ॥
मम पूर्वविरुद्धेन देवेन दनुजेन वा ।
व्य[15]सनाध्यासनायैवमध्यष्ठा[16]यि ध्रुवं करी ॥ १०४० ॥

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1. NPBK °ष्ट°. 2. NPBK °वलो. 3. B °श. 4. N °स्कयान्; B °व्वयान्; K °कयान्. 5. B °म्बुद्विन्द्व°. 6. B सरासि. 7. NBK °देशान्. 8. K व्पा°. 9. NPBK श्राक्. 10. K °णी. 11. B. °छिलतै°. 12. NPBK स्वा°. 13. NK °सीक्षिला° 14. NP °छाया°. 15. NPK व्प°. 16. NPBK °ष्टा°.

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वेगेनालक्षितक्षोणिभागेऽयत्ना विहायसा ।
गतिरेवं पशोरस्य भवति स्मान्यथा कथम् ॥ १०४१ ॥

प्राणप्रियमिदं पट्टहस्तिरत्नं हहा मम ।
देहभारेण ब्रुडितं मग्नं च तलकर्दमे ॥ १०४२ ॥

पतदेवाथवा वृन्दैर्नक्रचक्रादियादसाम् ।
तत्सगोत्रैरिव द्रव्यं विभज्य समभुज्य[1]त ॥ १०४३ ॥

क्व तद् राज्यमतिप्राज्यं सम्पदेकनिकेतनम् ।
क्वेदं वनमतिक्रूरप्राणिपूरपरिप्लुतम् ॥ १०४४ ॥

वेणुवीणाविनोदेषु सहृदः सुहृदः क्व ते ।
इदानीं क्वाहमाजन्मदुः[2]स्थपान्थपथातिथिः ॥ १०४५ ॥

प्रत्यक्षमीक्ष[3]माणोऽपि जन एवं विडम्बना[4]म् ।
भववासाद् उद्विजते न मद्यादिव मद्यपः ॥ १०४६ ॥

एवं विभावयन् भूमौ मनुष्यपदपद्धतीः ।
बहुष्वध्वसु गच्छन्ती दर्शं दर्शं[5] समाश्वसम् ॥ १०४७ ॥

मृदुलेन निपातेन स्त्रीपदानीति निश्चयात् ।
छत्रा[6]दिचिह्नां तामेकामन्वगां पदपद्धतिम् ॥ १०४८ ॥

विधूतविबुधवधूसर्वगर्वसमुन्नतिम् ।
पुरोगतपुरोगाङ्गीं[7] कन्यामेकामलोकयम् ॥ १०४९ ॥

यन्मुखोपमयेवेन्दुर्वि[8]योगी तापमाप तम् ।
वियोगवेदनाभिज्ञास्तेन पश्यन्ति तन्मयम् ॥ १०५० ॥

यस्या मुखेन पद्मश्रीर्विजितेवोर्जितत्विषा ।
कक्षीकृतोनपक्षेव पाणिपादे सदाऽलगत् ॥ १०५१ ॥

दरिद्रत्यु[9]पमानानि प्रदत्तान्यद्भुतान्यपि ।
यदीयाङ्गावयवानां विभुत्वे नभसो यथा ॥ १०५२ ॥

सिंहीव वलितग्रीवं वीक्ष[10]माणा मुहुर्मुहुः ।
किञ्चिद् गत्वाऽशोकलतागृहे प्रविशति स्म सा ॥ १०५३ ॥

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1. B समुभुत्यत. 2. NK °दुस्थ°. 3. PNBK °मीक्ष्य°. 4. K °ना. 5. B दर्शं. 6. B त्थात्रा°; P drops छ°. 7. NK °गागी. 8. NK °त्तियोगी. 9. NPBK °त्पु° 10. NPBK °क्ष्य°.

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गत्वाऽहमपि तद्[1]द्वारं रुन्धन् स्थित्वाऽनिमेषदृक् ।
साकूत[2]मीक्ष[3]माणस्तामवदं नलिनाननाम् ॥ १०५४ ॥

कस्याङ्गजा गजगतिः पद्मनेत्रा वनेऽत्र किम् ।
सुभ्रु भ्रमसि सामान्यस्त्रीवासामान्यलक्षणा ॥ १०५५ ॥

मयेदमुदिता किञ्चिन्नैवोत्तरमदत्त सा ।
भीतेव वेपमानाङ्गी गाढमौनमुपाददे ॥ १०५६ ॥

तस्याः शङ्कामपाकर्तुं प्रकृताकारगोपनः[4] ।
अवदं भीरु मा भैषीर्मत्तः सर्वत्र निःस्पृहात् ॥ १०५७ ॥

अयोध्याधिपतेर्मेघवाहनस्याहमङ्गजः ।
लौहित्यस्थितकटकाद् इहागां हस्तिना हृतः ॥ १०५८ ॥

तदाख्याहि किमाख्योऽयं शिखरी केन वर्त्मना ।
श्रयामि शिबिरं स्वस्य[5] प्रवासेन निपीडितम् ॥ १०५९ ॥

इत्युक्तवन्तमपि मामसम्भाव्योत्तरेण सा ।
आघ्नत्यंसेन याति स्म चित्ते चाहमचिन्तयम् ॥ १०६० ॥

फलानामिव लोकानामपि पर्वतभूभुवाम् ।
मूर्तेरसदृशं किञ्चित् काठिन्यं[6] स्पष्टकष्टदम् ॥ १०६१ ॥

गिराऽपि मामनाश्वास्य चातकं वाः[7]कणैरिव ।
सा शरन्मेघमालेव गता निष्फ[8]लदर्शना ॥ १०६२ ॥

प्रत्यावृत्तः सरस्तीरमगामगतले क्वचित् ।
विश्रान्तः संस्तमिस्रा[9]यामस्मार्षं[10] हर्षवान् हृदि ॥ १०६३ ॥

चक्रसेनसुतैवेयं सरःपरिसरस्थिता ।
गन्धर्वकार्पितपटा संवादिसकलस्थितिः ॥ १०६४ ॥

न त्वस्ति चामरच्छ[11]त्रसखीमुख्यपरिच्छदः ।
स चा[12]नैकान्तिको मद्वत् क्षणेनापि व्यपैति यत् ॥ १०६५ ॥

इति निश्चित्य तां द्रष्टुं भ्रमंस्तत्र वने मुहुः ।
न प्रापं कल्पलतिकामिव निष्पु[13]ण्यकः पुमान् ॥ १०६६ ॥

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1. NPBK तद्वारं. 2. B साकूपत°. 3. NPBK °मीक्ष्य°. 4. NPK °गोपना. 5. NPBK स्वस्प. 6. NPB °न्वं. 7. NK चाःकणै°. 8. NPBK निःफल°. 9. NPK °मिश्रा°. 10. NPK °स्मार्हं. 11. NP °छत्र° 12. NK वा°. 13. PNBK निःपुण्यकः.

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अकस्मात् सङ्गतामेतां गृहीत्वाऽहं कथं करे ।
नादां[1] राज्यवियोगादिदुःखौघानां[2] जलाञ्जलिः ॥ १०६७ ॥

सज्जलज्जा न साऽदत्त मम प्रतिवचस्तदा ।
कुल्यानां स्थायिनी लज्जा यात्यां या[3]ति परि[4]च्छदः ॥ १०६८ ॥

तस्याः सलज्जताऽऽनायि धिक् काठिन्यपदे मया ।
अज्ञेनालवणतया सिता मधुरतो यथा ॥ १०६९ ॥

इति चिन्ताभरः प्राच्यं मम दुःखं व्यशेषयत् ।
सुदुःसहं दरिद्रत्वमिवेष्टविरहो[5] भवन् ॥ १०७० ॥

अरत्या च तदाक्रान्तः कान्तापेतरथाङ्गवत् ।
भ्रमन्नगाम् उदीचीनं सुदीनः सरसस्तटम् ॥ १०७१ ॥

सद्यःस्नातमनुष्यस्य ततो निर्यत्पदावलिम् ।
जलार्द्रत्वादनिर्धा[6]र्य नार्या वा पुरुषस्य वा ॥ १०७२ ॥

अनुव्रजन्नायतनं सुदर्शनमहं गतः ।
नमश्चकार नाभेयममेयश्रीनिबन्धनम् ॥ १०७३ ॥ युग्मम् ॥

तत्र चाष्टादशसमादेश्यां[7] वल्कलवाससः ।
रूपसम्पत्पराभूतभूतलामरसुभ्रुवम् ॥ १०७४ ॥

कृतपूजाप्रणामां श्रीनाभेयस्य पदाम्बुजे ।
भृङ्गीकृतदृग्युगलां बद्धपद्मासनां पुरः ॥ १०७५ ॥

मन्त्रध्यान[8]समारम्भसंरम्भपरिरम्भिणीम् ।
निश्चलाङ्गेन पाञ्चालीमिवालोकयमङ्गनाम् ॥ १०७६ ॥ विशेषकम् ॥

पूर्णमन्त्रजपोत्थाय सा मां सुचिरदृष्टवत् ।
चक्रेऽनल्पसुधाकल्पस्वागतालपनातिथिम् ॥ १०७७ ॥

तदाऽऽयातानुचर्या साऽनुयाता पुष्पहस्तया ।
पूजयामास जगतीप्रासादानां जिनाकृतीः ॥ १०७८ ॥

मामाकार्य सहानैषीन्मठे तत्र त्रिभूमिके ।
गन्धर्वः सङ्गतो यत्र मया सङ्गीतिकृत्तव ॥ १०७९ ॥

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1. B नादा. 2. B °नाजलाज° 3. B drops या°. 4. B पर°. 5. K °विरहोऽभ°.
6. PNBK निर्द्धार्य. 7. PNBK °श्यां. 8. B °ध्याससस्सा°.

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पृष्टस्तयाऽपहारान्तं स्ववृत्तान्तमचीकथम् ।
फलैर्भुजिष्य[1]याऽऽनीतैर्भोजितोऽस्मि द्युभूरुहाम् ॥ १०८० ॥

अवदं यद्यपि स्थातुं यूनोर्नैकत्र युज्यते ।
तथापि तव वात्सल्यादुत्सुकः प्रष्टुमुत्सहे ॥ १०८१ ॥

का त्वयाऽलङ्कृता जातिर्नाम्ना कान्यक्षराणि ते ।
अङ्गे योग्ये दुकूलस्य वल्कं केनान्वमन्यत ॥ १०८२ ॥

वसस्यमानुषेऽरण्ये फलमूलाशना कथम् ।
धत्से विषयवैमुख्यमीदृग्रूपवयाः कथम् ॥ १०८३ ॥

अश्रुश्रेणिभिरन्तःस्थदुःखानां वर्णिकामिव ।
तन्वती यत्र संरुद्ध[2]मन्यु[3]र्मन्दमुवाच सा ॥ १०८४ ॥

कन्दमूलफलाहारकडारगलवर्त्मनः ।
भूमीशयनसंघृष्टपृष्ठ[4]स्यारण्यवासिनः ॥ १०८५ ॥

जनस्य वैभवाभोगप्रकाशनमिति ह्रिये ।
त्वदाग्रहं निग्रहीतुं त्वसहा वच्मि तच्छृ[5]णु ॥ १०८६ ॥

समस्त्यगस्त्यपूतायां दिशि द्रविडमण्डलम् ।
रमणीयतया भूमिभामिन्याः कर्णकुण्डलम् ॥ १०८७ ॥

समर्थत्वं पुमर्थानामात्मीयात्मीयगोचरम् ।
पश्यन्तो यत्र जानन्ति तज्ज्ञास्तन्मयतां जने ॥ १०८८ ॥

निःसपत्नैर्भृता रत्नैः[6] सचेतनविचेतनैः ।
काञ्ची समस्ति काञ्चीव वसुधाया महापुरी ॥ १०८९ ॥

तत्र दक्षिणभूपालमौलौ कुसुमशेखरः ।
अस्ति विश्वम्भराभर्ता नाम्ना कुसुमशेखरः ॥ १०९० ॥

विपक्षक्षोणिपतयः स्कन्धावारकुटुम्बि[7]नः ।
यस्यानक्षरमाख्यान्ति चण्डदोर्दण्डविक्रमम् ॥ १०९१ ॥

पावकस्य भुवस्तस्य धूमवल्लिरिवात्मजा ।
जाताऽहं बन्धुजातानामश्रुश्रेणिनिबन्धनम् ॥ १०९२ ॥

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1. NPBK °ष्य°. 2. NPK °रुद्ध°. 3. B °मन्व°. 4. NPBK °पृष्ट°. 5. NP तच्छृणु. 6. PNK °त्नै; B °त्नेः. 7. B °कुटुबि°.

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तस्यावरोधमूर्ध[1]न्या धन्याऽऽराध्यगुणाङ्गणम् ।
देवी समस्ति गन्धर्वदत्तेति जननी मम ॥ १०९३ ॥

सदानुमेयमेवाभूद् विलासेन कपोलयोः ।
स्मितं यस्याः पुण्यमिव सम्पदा कुन्दसुन्दरम् ॥ १०९४ ॥

सुतायां मयि जातायां [2]वसुरातनिमित्तवित् ।
उवाच वचनं तातमशा[3]तप्रतिघातकम् ॥ १०९५ ॥

अस्या[4] भविष्यति वरः समरक्षमविक्रमः ।
सार्वभौमपरिन्यस्तनिजराज्यमहाभरः ॥ १०९६ ॥

अपुत्रत्वेन तातस्य वार्त्तया ख्यातया तया ।
पुत्रोत्पत्याविवाकार्षीद् उत्सवं पुरि पूर्जनः ॥ १०९७ ॥

दारिद्र्यमर्थिसार्थानां स्वधनैर्निधनं नयन् ।
चकार नृपतिर्नाम्ना स मां मलयसुन्दरीम् ॥ १०९८ ॥

कलाकलापमुचितं काले कलितवत्यहम् ।
रेखां योषा[5]स्वशेषा[6]सु पराऽऽपं नाट्यकर्मणि ॥ १०९९ ॥

प्रदोषे चन्द्रशालायां निद्राणाऽहं कदाचन ।
अजागरं मृदङ्गादिवादित्रध्वनिभिर्जवात् ॥ ११०० ॥

जनस्थानादिकं सर्वं समीक्ष्यानुपलक्षितम् ।
भयविस्मयवसतिरपृच्छं[7] कामपि स्त्रियम् ॥ ११०१ ॥

किमिदं स्थानकं ध्वान्तं सन्तानध्वंसनान्तकः ।
भुवनान्तर्भ्रमद्भानुर्यस्येव प्रतिहस्तकः ॥ ११०२ ॥

रूपेण प्रतिरूपेणालङ्कारैः किरणोज्ज्वलैः ।
परिस्फुरन्त्यमी लोकाः प्रत्यादेशा दिवौकसा[8]म् ॥ ११०३ ॥

साऽवोचत् पञ्चशैलोऽयं द्वीपश्रीपदमादिमम् ।
वर्धमानजिनस्यैतच्चैत्यं तन्मुकुटोपमम् ॥ ११०४ ॥

जन्मनः फलमादित्सुर्जलं दित्सुर्भवस्य च ।
अयं जिनेन्द्रयात्रायां[9] खेचरेन्द्रजनोऽभ्यगात् ॥ ११०५ ॥

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1. NPBK °न्न्या. 2. B drops व. 3. NPBK °सात°. 4. NPBK °स्पा°.
5. NPBK योखा°. 6. NPBK °शेखा°. 7. B °च्छ. 8. B °मां. 9. PNBK व्या.

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निवारितमनोदाहं तदाऽहं जिनपुंगवम् ।
अनमं नवमन्दारपारिजातंश्च[1] गर्वितम् ११०६ ॥

दर्शनेन प्रदीपेन किमु तिष्ठन् प्रकाशितः ।
हृदयेऽथादर्शसमे[2] तदानीं प्रतिबिम्बितः ॥ ११०७ ॥

यदि वा जिन एवाहमहमेवाथवा जिनः ।
इति[3] नानन्दनिर्मग्नहृदा निर्धारितं[4] मया ॥ ११०८ ॥

पृष्टस्तप[5]नवेगोऽभिदधे खेचरचक्रिणा ।
मदाद्यानीतकन्यानां नामानि जनकैः सह ॥ ११०९ ॥

आदेशात् खेचरेशस्य भूषिताश्चित्रलेखया ।
कर्तुं सङ्गीतकं कन्याः प्रावर्त्तन्त जिनाग्रतः ॥ १११० ॥

देवताधिष्ठितेवाहं नृत्यामि स्म तथा यथा ।
प्रेक्षकेषु स नो कश्चिदासीत् स्तौति स्म यो न माम् ॥ १११ ॥

खेचरेन्द्रस्तु नृत्येन रञ्जितो विनिवेश्य माम् ।
आत्मनोऽर्धासनेऽवोचद् उद्यदानन्दकन्दलः ॥ १११२ ॥

मनोमातङ्गचारीभिः चारीभिः सुरभिकृतम् ।
मनीषिविस्मयाधारैरङ्गहारैरुरीकृतम् ॥ १११३ ॥

अमन्दानन्दसरणैः करणैः कृतविभ्रमम् ।
नाट्यवेदमवेदस्त्रिवयाः प्राप कुतोऽद्भुताम् ॥ १११४ ॥

लज्जामानामजल्पन्तीं जल्पति स्म स मां पुनः ।
का त्रपा पितृकल्पस्य वत्से मम पुरस्तव ॥ १११५ ॥

न्यगदं न्यङ्मुखी तात न कुतोऽप्येकतोऽविदम् ।
नाट्यवेदं तद्विशेषान् कानप्यापं कुतोऽप्यहम् ॥ १११६ ॥

रम्या[6] ये तु विशेषेण मातुस्तानात्तवत्यहम् ।
तयाऽपि लेभिरे विद्याधरेभ्यो भुवि दुर्लभाः ॥ १११७ ॥

माता किमभिधाना ते कीदृग्वर्णा कियद्वया ।
किं सरूपाऽऽत्मजा कस्येत्युक्ता तेनाभ्यधां पुनः ॥ १११८ ॥

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1. PB तंश्र; N °त°; K श्र. 2. B °साम; NK °भादर्शसामा. 3. B ह°. 4. B °त. 5. पवन° in the original TM. 6. °म्पा:

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माता गन्धर्वदत्ता मे जाता जाम्बुनदद्युतिः ।
मदादि[1]मापत्यतया[2] वयस्तस्या विविच्यताम् ॥ १११९ ॥

न नरेषु न नारीषु तस्याः पश्यामि तुल्यताम् ।
परं देवस्य रूपेण तामभिन्नामवैम्यहम् ॥ ११२० ॥

एवं वाचा प्रमोदाब्धिः खेचरेन्दोः प्रसृत्वरः ।
तपोधनसुतेत्युक्त्याऽरोधि मर्यादयेव तु ॥ ११२१ ॥

सुतावियोगजाद् दुःखाद् भृशमाकृष्य वत्सया ।
तापसाङ्गजताख्यानात् पुनस्तस्यातिथिः कृतः ॥ ११२२ ॥

इदं वदन्तं खचराधीशधीसख ऊचीवान् ।
मा खेदिष्टा विभो वेत्ति सम्यग् वत्सा न शैशवा[3]त् ॥ ११२३ ॥

सुतासङ्क्रामितैर्नाट्यप्रयोगैराह्वया तथा ।
सदृशेन च रूपेण त्वत्सुतां निश्चिनोमि ताम् ॥ ११२४ ॥

प्रयोगान् रुचिरान् कांश्चित् खेचरेभ्योऽम्बिकाऽऽप मे ।
इति वेत्सि कथमिति प्रोक्ता तेनाभ्यधां[4] पुनः ॥ ११२५ ॥

महायशा इति ज्ञानी मुनिः काञ्चयां कदाप्यगात् ।
नमस्कर्तुं च तं पौराः समीयुः सपरिच्छदाः ॥ ११२६ ॥

अनुज्ञाप्य नृपं माता गता नन्तुं मया सह ।
मुनिं प्रपच्छ संप्राप्तप्रस्तावा स्तोकवाग् अदः ॥ ११२७ ॥

विभो विद्याधरकुले सञ्जाताऽपि महीयसि ।
शिशुरेवास्मि स्वजनैर्वियुक्ता [5]डमरे पुरः ॥ ११२८ ॥

निरागसोऽपि सारा मे पितृभ्यां कारिताऽपि न ।
ततस्तत्सङ्गमसुखान्य[6]वाप्स्यामि कदाप्यहम् ॥ ११२९ ॥

वाचमाचष्ट स मुनिः खेदं मा धा विवेकिनि ।
अर्था इव मिलिष्यन्ति तवेष्टाः सुकृतोदयात् ॥ ११३० ॥

कदेति पृष्टो[7] मात्राऽसौ यन्मां वीक्ष्यात्रवीन्मुनिः ।
तन्नावोधि तदोद्भूतचित्तव्यग्रतया मया ॥ ११३१ ॥

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1. B °दाहि°. 2. B drops °या. 3. B °नात्. 4. B °धा. 5. NK °वियुक्तडेमरे.
6. B °न्न°. 7. B °ष्टो, P °ष्टो.

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[1]उद्धृतास्मि [2]महादुःखादनुद्वाहीव पङ्कतः ।
इदं वदन्ती सदनं ययौ माता मया सह ॥ ११३२ ॥

कदा तत्त्वविदाऽऽख्या[3]यि त्वन्मातुर्बन्धुसङ्गमः ।
मुहुर्मुहुरि[4]दं पृच्छत्यपि खेचरचक्रिणि ॥ ११३३ ॥

मयि किञ्चिदनाख्यान्त्यामाख्यन्मन्त्री धियांनिधिः ।
विवाहेऽहनि वत्सायाः बन्धुमेलं जगौ मुनिः ॥ ११३४ ॥

एवं सम्भाव्यत इति मयाऽपि गदितेऽगदत् ।
खेचरेशश्चित्रलेखा व्यक्तमेतत् करिष्यति ॥ ११३५ ॥

अहं मलयसुन्दर्याः कर्तास्म्युद्वाहमङ्गलम् ।
इति मन्त्रयमाणेऽस्मिन् प्रातः शङ्खरवोऽभवत् ॥ ११३६ ॥

आलोकयितुमायातान् यात्रां विद्याधराधिपान् ।
व्यसृजन् मधुरालापः खेचरक्ष्मापपुङ्गवः ॥ ११३७ ॥

पुत्र्या मलयसुन्दर्या मदालोकनजं फलम् ।
विधेयमेतामन्याश्च कन्याः स्थाने विमोचयेः ॥ ११३८ ॥

एवमा[5]दिश्य तपनवेगं तपनतुल्यरुक् ।
विमानस्थस्त्रिकूटाद्रिं प्रत्यगात् खेचरेश्वरः ॥ ११३९ ॥

तेन न्य[6]स्तान्यकन्यानां स्वामित्वे छत्रचामरैः ।
राजमाना प्रदेशानां दर्शनायोपचक्रमे ॥ ११४० ॥

अपश्यं[7] गर्भसदनं सदनन्तमणीमयम् ।
भानुबिम्बादिवोत्कीर्णं बिम्बं तत्र जिनेशितुः ॥ ११४१ ॥

जिनेन्द्रवदनं दृष्टिराकृष्टाऽपि महुर्मम ।
व्रजति स्म मनोवृत्तिरिवाभिमतमानुषम् ॥ ११४२ ॥

पितुर्गृहादिवान्यत्र सुदृष्टिर्मे जिनाननात् ।
पदार्थेन प्रियेणापि कृष्यमाणाऽऽप साश्रु तम् ॥ ११४३ ॥

तस्य[8] स्वेन कृतस्येवायतनस्यातिहार्दतः ।
क्रोधं कर्तर्यनिष्टानामिष्टानां तु मुदं व्यधात् ॥ ११४४ ॥

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1. B उद्धृ°. 2. B drops म°. 3. B °ख्यः°. 4. B °रदं. 5. B °मो°. 6. NPK °न्य. 7. NPBK °इयं 8. NPBK °स्य.

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[1]अचेतनेव तिष्ठन्ती तत्र चैत्ये पदे पदे ।
बलादाकृष्य निन्येऽनुचरीभिः[2] स्थानकान्तरे ॥ ११४५ ॥

चिरादवाप्तमासन्नसम्बन्धमिव बान्धवम् ।
तत्रालिलिङ्ग मद्दृष्टिः पारिजातं तरुं तरुम् ॥ ११४६ ॥

वप्रघातोल्लसद्ध्वानैराह्वयन्तमिवोर्मिभिः ।
पयोधिं द्रष्टुमचलं राजकन्यापरिच्छ[1]दा ॥ ११४७ ॥

सोपानवर्त्मना वप्रदक्षिणाभित्तिमूर्धनि ।
आरोहं नूपुरध्वानमुखरीकृतदिङ्मुखा ॥ ११४८ ॥

लीलयैव पराभूतमनोभवमुपागतम् ।
भवं किलाभिभवितुं प्रशान्तायतनाश्रयात् ॥ ११४९ ॥

अलङ्कारप्रभोद्भूतसुरास्त्रा[4]लङ्कृताम्बरम् ।
प्रेक्षितुं पक्षिणः क्षोणिभृतः शक्रमिवागतम् ॥ ११५० ॥

वीजितं चामरैश्चारुधृतच्छ[5]त्रं तरीस्थितम् ।
अष्टादशाब्दं भूपालकुमारं दृष्टवत्यहम् ॥ ११५१ ॥

हृदि संहृ[6]ष्टमात्रोऽपि प्राविशत् सहसैव मे ।
समभ्य[7]स्तपरपुरप्रवेशन इवाशु सः ॥ ११५२ ॥

सोऽपि नूपुरझात्कारानुसारप्रेरितेक्षणः ।
समीक्षते स्म मां कन्यावृन्दारकश्रियम्[8] ॥ ११५३ ॥

मदाननसुधालोकविलोककृतजागरम् ।
न रागसागरं रोद्धुमलमीशाम्बभूव सः ॥ ११५४ ॥

मम तस्य च कन्दर्पविकाराणां बुधोऽप्यभूत् ।
पौर्वापर्यं विभुर्बोद्धुं न बीजाङ्कुरयोरिव ॥ ११५५ ॥

विकारान् मान्मथान् रोद्धुं ह्रियस्तेषां च तां मुहुः ।
बभूव संरम्भितया मिथो चलविलोचनम् ॥ ११५६ ॥

[9]भालदृष्टिकपोलौष्ठ[10]वक्षोज[11]जघनेषु मे ।
आवासनाय मनसस्तदृग् भूमिमिवेक्षत ॥ ११५७ ॥

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1. NK आचत°; B आचति°. 2. B °चरीभि. 3. NP °रिछद्दा. 4. = इन्द्रधनुः I. 5. NPK °छ°. 6. B °हृष्ट°. 7. B स्पमभ्य°. 8. PN व्यं:. 9. N लोल°. 10. NPBK °लौष्ट°. 11. B drops °ज°.

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पुरः सहचरीश्रेणेरनुरागं निगूहितुम् ।
मिथ्या[1] यामी[2]ति जल्पन्तीं मां तस्यानुचरोऽवदत् ॥ ११५८ ॥

अयं श्रीसिंहलेन्द्रस्य चन्द्रकेतोः सुतोत्तमः ।
असमीपमहाद्वीपपतीन् जीत्वाऽऽययाविह ॥ ११५९ ॥

दैवादासादिते चैत्ये त्वच्चित्त इव निर्मले ।
अस्य प्रवेशने द्वारं वक्तुमादिश कञ्चन ॥ ११६० ॥

[3]नृवरानुचरस्यास्य मत्स्वरूपं निवेदय ।
वसन्तसेना गणिका मयेदमुदिताऽवदत् ॥ ११६१ ॥

स्पृहयालुरयं लोको भद्रभद्राय ते प्रभोः[4] ।
परं परेण पुण्येन विकलः किं करोत्विह ॥ ११६२ ॥

[5]काञ्चीपुरन्दरस्यासौ सुता मलयसुन्दरी ।
गुणप्रगुणताप्राप्तच्छत्र[6]चामरवैभवा ॥ ११६३ ॥

इयं कन्या[7]जनश्चायं ख्यातः क्षितिपवंशभूः ।
अद्यैवानायि केनापि यात्रार्थं सुकृतार्थिना ॥ ११६४ ॥

विश्वविश्वातिशायीदं चैत्यं त्वन्नाथरूपवत् ।
अदृष्टपूर्वं संदृष्टमनया भाग्यभङ्गिभिः ॥ ११६५ ॥

एतदीयान् अवै[8]त्येषा विशेषान् सुमुखी कथम् ।
कथं वा भवदीशस्य प्रवेशाय प्रदेशिका ॥ ११६६ ॥

स्थापयिष्ये किमत्रैव नायिष्ये वाऽपरत्र किम् ।
स्वौको वाऽऽसादयिष्ये किमिति चिन्ता दुनोत्यमूम् ॥ ११६७ ॥

मौनिन्यामित्युदित्वाऽस्यां पिक्यामिव घनागमे ।
नीलकण्ठ इवाकुण्ठगिराऽवष्ट स नाविकः ॥ ११६८ ॥

कुमार देवतागार[9]दर्शनेन धृतिं कुरु ।
एतद्रूपानुमेयस्य तस्यौ देवस्य दर्शनम् ॥ ११६९ ॥

मनुष्याणामसम्भाव्यदर्शना दिव्यभूमयः ।
दृष्टाः कल्पलताश्लिष्टपारिजाततरूत्तराः ॥ ११७० ॥

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1. NPBK °ध्या. 2. NK °माति. 3. NPK नृ°. 4. NPK प्रभो. 5. NK कंची°. 6. NP °छत्र°. 7. NPBK °न्पा. 8. NK °चैत्ये°. 9. B कुमारादावगता°; NK °गौर°.

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कार्यसिद्धौ निराशानामवस्थानेन नोऽत्र किम् ।
भोक्तुं प्रतिनिषिद्धानां भुञ्जानानामिवान्तिके ॥ ११७१ ॥

त्वददर्शनदुःखार्त्ता नृपसामन्तमन्त्रिणः ।
यावद् धावन्ति नाशासु सैन्यं तावदलङ्कुरु[1] ॥ ११७२ ॥

स कुमारस्तु मय्येव निवेशितविलोचनः ।
मदालोकनविच्छेदकातरस्त[2]मवोचत ॥ ११७३ ॥

सखे तारक तारेण देहं दाहज्वरेण मे ।
विधुरीभूतमाहूतजृम्भारम्भ[3]शिरोर्त्तिना ॥ ११७४ ॥

पारिजाततरुव्रातसारे परिसरेऽत्र मे ।
क्षणमस्ति मनः स्थातुं प्रमाणं तु भवानिह ॥ ११७५ ॥

उवाच तारकः स्तब्धतारकः कष्टचिन्तया ।
न स्थातुं क्षणमप्यत्र युज्यते ज्वरकारिणि ॥ ११७६ ॥

इह ज्वरस्य विज्ञातनिदानस्यापि न क्षमः ।
प्रतिकर्तुं भविष्यामि स्थानान्तरगतः पुनः ॥ ११७७ ॥

एवं गदित्वा व्यावर्त्य स नावं नाविकोऽचलत् ।
विलक्षे[4] प्रेक्षमाणे मां कुमारे मौनिनि ह्रिया ॥ ११७८ ॥

सर्वस्वेन सहात्मानं दित्सुस्तस्य तदाऽवदम् ।
वसन्तसेनामेनं त्वं व्यावर्त्तयितुमीशिषे ॥ ११७९ ॥

सा स्माहाप्रतिपाल्यैवायत[5]नद्वारवेदिनम् ।
जनं जिनमनत्वा च कथं नाविक गच्छसि ॥ ११८० ॥

प्रत्यापत्याऽऽत्मनः पत्युस्तनुं नेतुं प्रशस्तताम् ।
दुर्वारव्यसनाम्भोधौ नावं देवीं प्रसादय ॥ ११८१ ॥

कुलदेव्या इवैतस्याः कार्यमेव मया वचः ।
इति जल्पन् परावृत्य नावं मां च जगाद सः ॥ ११८२ ॥

गतिर्नान्या[6] समस्त्यस्य विमुच्य भवतीमिति ।
सुश्रोणि क्षोणिरमणकुमारे करुणां कुरु ॥ ११८३ ॥

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1. B °कुठ. 2. B °स्रम°. 3. B °स्तंभारंभि°. 4. NPBK °लक्ष्ये. 5. NPBK °यतंन°.
6. P °न्पा.

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त्वदधीनधनतनुर्जीवितव्यपरिच्छ[1]दः ।
विश्वातिशायिनाऽनेन [2]चक्रे मकरकेतुना ॥ ११८४ ॥

अगण्यपुण्यलावण्यकमलाविमलात्मनः ।
वक्ष[3]स्यलङ्कृतानेन वक्ष्यस्यनुपमां श्रियम् ॥ ११८५ ॥

यूनाऽनेन वियुञ्जाना महीयसि महीभृति ।
जीर्यद्दन्ते गता क्वापि लप्स्यसे वचनीयताम् ॥ ११८६ ॥

प्रौढकाष्ठा[4]धिरूढानां गुणानां प्रगुणाश्रये[5] ।
अस्मिन्नवनते देवि प्रसीद प्रियदर्शने ॥ ११८७ ॥

विमुञ्च चापलं देवि परमोत्कलिकाकृतम् ।
आधेहि स्थिरतामात्ममहत्त्वमहितामिह ॥ ११८८ ॥

इत्युदित्वा स मां नावमुद्दीश्य प्राणमत् स्वयम् ।
नमयामास तं राजकुमारं च सविस्मयम् ॥ ११८९ ॥

अचिन्तयं सुकृ[6]त्येव कुमारो यत्परिच्छ[7]दः ।
भर्तुर्वेत्तीङ्गिताकारं कृत्यं च कुरुते स्वयम् ॥ ११९० ॥

गाढानुरागमीशं स्वं मां प्रति प्रेक्ष्य धीवरः ।
प्रवेशोपायं मच्चित्तेऽपृच्छ[8]च्चैत्यमिषादसौ ॥ ११९१ ॥

आसाम्मत्येन नाथस्य व्यावर्त्य सहसा तरीम् ।
गमनं वारयन्तीं मां निश्चिकायैतदर्थिनम् ॥ ११९२ ॥

मुग्धोऽस्त[9]वीत् तरीमेवं विप्रतारितकन्यकः ।
स धीवरोऽकरोद्[10] गुप्तं मां प्रत्येवानुकूलनम् ॥ ११९३ ॥

चिन्तयन्त्या ममात्मानं नेतुमेतदधीनताम् ।
विदधन् मदधीनं स्वं कुमारो माऽधमर्णयत् ॥ ११९४ ॥

महात्मने तदेतस्मै दत्त्वाऽऽत्मानं मुदाऽधुना ।
क्रियावाचाभ्योऽभ्यधिकेत्युत्तमर्णी भवाम्यहम् ॥ ११९५ ॥

गुरूणामनियोगेन कुर्वत्या मेऽथवेदृश[11]म् ।
अकुलीनेत्ययमपि ध्यायन् भावी[12]श्लथादरः ॥ ११९६ ॥

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1. NP °छदः. 2. B °नेचनक्रे. 3. NPBK वक्ष्यस्य°. 4. NP °काष्ठा°. 5. B प्रगुणाश्रनां प्रगुणाश्रमेये. 6. B सुक्ष°. 7. NP °छदः. 8. NP °छ°. 9. B drops °स्त°. 10. B drops °करो°. 11. B °दृषं. 12. NK °भावा·

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कन्यकानुचिताचार[1]चारिणीमवलोक्य माम् ।
सकलोऽपि परीहासपरो भावी परो जनः ॥ ११९७ ॥

एवमेतदुरीकारानुरीकारगुणागुणान् ।
परामृशन्तीं सन्देहदोला[2]न्दोलितमानसम् ॥ ११९८ ॥

देवलेनान्वि[3]तः पुष्पकरण्डोद्दण्डपाणिना ।
आगत्य तपनवेगो जगौ राजपुमानिदम् ॥ ११९९ ॥

गृहाण देवपूजावशिष्टमिष्टफलप्रदम् ।
हरिचन्दनहारीदं माल्यं मलयसुन्दरि ॥ १२०० ॥

आदत्स्व नायकं नृत्यक्षणच्युतममुं [4]मुहुः ।
ख्यातं देवलभवदं तारकन्यस्ततारका ॥ १२०१ ॥

नायकोऽयं मया वव्रे[5] किं मुहुर्जल्पितैरिह ।
परं पाणौ करिष्यामि काञ्च्यां प्राप्ताऽधुनाऽस्तु तत् ॥ १२०२ ॥

करण्डात् पाणिनाऽऽदाय पुष्पमालामिलाभुजः ।
सूनोः कण्ठे न्यधां[6] नीरनिधिपूजापदेशतः ॥ १२०३ ॥

अहं सहान्यकन्याभिरादाय हरिचन्दनम् ।
पूजामिवाक्षरश्रेणिरलके तिलकं व्यधाम् ॥ १२०४ ॥

स कण्ठे लग्नया साक्षान्मयेव वरमालया ।
कुमारोऽहंपूर्विकया रोमाञ्चैः पर्यपूर्यत ॥ १२०५ ॥

नास्या[7] दास्यामि कस्यापि मालाया लवमप्यहम् ।
अन्यां तारक याचेति स नर्मानुचरं जगौ ॥ १२०६ ॥

स मे सम्मुखमालोक्य स्माह निर्मदसम्मदः ।
हृता कुमार सा कैश्चिद् भवत्प्राणप्रिया प्रिया ॥ १२०७ ॥

सङ्गमय्य त्वयाऽत्रैनां यास्यामीति मतिर्मम ।
व्यफलत् स्वप्नसंदृष्टवस्तूनीव निवेशिता ॥ १२०८ ॥

किमेषोऽब्रूत निर्मादोऽपश्यन् मां सत्यमेव वा ।
इति चक्षुः कुमारास्याद् व्यावृत्य स्वान्ति[8]केऽक्षिपम् ॥ १२०९ ॥

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1. B drops °चार°. 2. drops °दोला°. 3. NPK °त्वि°. 4. B drops मु°. 5. NPK वद्रे. 6. NPBK °धा. 7. NPBK °स्पा. 8. B स्वाति°.

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वप्राग्रं राजक[1]न्याभिरिन्दुनेव नभस्तलम् ।
शून्यं कैरविणीवाहं वीक्ष्य मोहं परं गता ॥ १२१० ॥

मूर्च्छान्ते[2] द्राक् कुमारेण वियोक्ष्यामीति चिन्तया ।
स्वापहारस्य वाल्या[3]ऽऽपं तापं मृत्युमिवापरम् ॥ १२११ ॥

स कुमारोऽपि वप्राग्रं प्रेक्ष्य प्रोवाच तारकम् ।
मा खिद्यस्व सखे दोषस्तावकोऽस्ति न कश्चन ॥ १२१२ ॥

कलाद इव माणिक्यकाञ्चने कन्यकामणिम् ।
मयि योजयितुं कः स्यादपरस्त्वमिवेश्वरः ॥ १२१३ ॥

त्वयाऽकारि ममायत्ता कन्या[4] मलयसुन्दरी ।
विभोर्दर्शयता भक्तिमह्ना भानौरिवाब्जिनी ॥ १२१४ ॥

भवान् नौसैन्यमादाय दृढवर्मा च सैन्यपः ।
यातां ताता[5]न्तिके यात्राजितमर्पयतां धनम् ॥ १२१५ ॥

तातं विज्ञप्य निर्व्यूढवि[6]क्रमाणां रणाङ्गणे ।
देश[7]ग्रासादि योधा[8]नां दापयेथां यथोचितम् ॥ १२१६ ॥

अहं तु तत्करन्यस्तमालालानितकन्धरः ।
नैव व्यावर्तितुं शक्नोम्येनामेणदृशं विना ॥ १२१७ ॥

किं वा मयाऽऽगतेनापि निष्फ[9]लास्त्रेण यस्य मे ।
अकृतस्य पुरः कैश्चिदपजह्रे मनःप्रिया ॥ १२१८ ॥

इत्युक्त्वा मा कुमारेति नाविकेषु गदत्स्वपि ।
उत्पत्य[10] पाथसांपत्यौ[11] पपाताचिन्तिता[12]यतिः ॥ १२१९ ॥

नाविका युगपत्पे[13]तुस्तदाऽऽक्रष्टुं तमीच्छवः ।
अन्वर्कमिव[14] भूवयोऽनुगोपमिव धेनवः ॥ १२२० ॥

गतिर्ममैष एवेति ध्यायन्तीव प्रमूर्धनः ।
निमील्य नयने झम्पामदामम्भोनिधावहम् ॥ १२२१ ॥

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1. B drops °क°. 2. B °च्छाते. 3. NPBK वात्पापं. 4. B drops the text from कन्या etc., of vs. 1214 upto °तान्ति° of vs. 1215. 5. NPK तावा°. 6. B °चि°. 7. B दश°. 8. B °ध्यांनां. 9. NPBK निःफला°. 10. NK °न्य. 11. NK °न्यौ. 12. NK °नाय°. 13. PB °त्येतु. 14. P त्वर्क ; B °त्वर्षर्कमवि°.

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समुन्मीलितचक्षुश्च क्षणान्नैक्षे तमर्णवम् ।
न पञ्चशैलचूलाग्र[1]मणिमायतनं तथा ॥ १२२२ ॥

नावं सनाविकां नापि स्वमद्राक्षं तु केवलम् ।
स्वसौधचन्द्रशालायां तत्रैवापहृता यतः ॥ १२२३ ॥

किमदशममुं स्वप्न साक्षादनुभवं किमु ।
सुखानामसुखानां चाद्वैतं प्रक्रममीदृशम् ॥ १२२४ ॥

निश्चेतुमिति[2] संस्पृष्टललाटायाः करस्थितम् ।
हरिचन्दनदम्भेन सुखं दुखं च मेऽभवत् ॥ १२२५ ॥

अभूत् सुखमपि प्राच्यं दुःखं मेऽपश्चिमासुखात् ।
कर्पूरमिव दुर्गन्धिवपुषः सम्प्रयोगतः ॥ १२२६ ॥

विस्मयानन्दनिर्वेदान् स्थित्युत्पत्तिव्ययानिव ।
क्रमेणानुभवन्त्यागां मुक्तशय्याऽऽसनं शनैः ॥ १२२७ ॥

सध्रीचीप्रतिबन्धाब्धि[3]कुञ्जरी बन्धुसुन्दरी ।
आगात्[4] तदा मदङ्गानि प्रेक्ष्य साक्षेपमब्रवीत् ॥ १२२८ ॥

विश्वसारैरलङ्कारैर्दुकूलमृदुताकुलैः ।
सुमैर्देवद्रुमैरङ्गरागैरामद्रुदोहदैः ॥ १२२९ ॥

नवैवाङ्गे तव श्रीर्मे सकषायैः सुलोचनैः ।
कुरुषे रात्रिजागर्याभिशङ्कां भर्तृदारिके ॥ १२३० ॥

निमेषात् परतोऽद्राक्षं भवतीं[5] नागताप्यहम् ।
मां दुनोति तदेत[6]त्ते चरितं वयसीदृशे ॥ १२३१ ॥

तद् व्यलीकमलच्छेदजलकल्पमकल्पयम् ।
सर्वं शार्वरवृत्तान्तमथ क्लान्तमना ह्रिया ॥ १२३२ ॥

गतायां विस्मितास्या[7]यां तस्यां व्यमृ[8]शमीदृशम् ।
अन्तर्धानाय तिलकोऽभून्नूनं हारिचन्दनः ॥ १२३३ ॥

न मां प्रथममैक्षिष्ट तेनार्या बन्धुसुन्दरी ।
ददशैकनिमेषात्तु प्रविलुप्तविशेषकम् ॥ १२३४ ॥

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1. N °लग्न°. 2. B. °मित. 3. B °धरब्धि°. 4. NPBK अगात्. 5. NK °ती. 6. K °देदत्ते. 7. PNK °तास्फयां. 8. B व्यसश°.

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खेच[1]रेण तदा देवशेषा चन्दनव[2]न्दनम् ।
कारिताः कन्यका जानेऽन्योन्यस्या[3]दृश्यता कृते ॥ १२३५ ॥

नाहं कन्या यथाऽपश्यं सहसा मां सतीं तथा ।
वेद्म्यपश्यन् कुमारोऽब्धौ पपात विरहासहः ॥ १२३६ ॥

ममादर्शनमात्रेण स प्राणान् सुकृती जहौ ।
मृत्यौ साक्षात्कृतेऽप्यस्य नाहमद्यापि पापिनी ॥ १२३७ ॥

मया नायमपि प्राप्यः शृङ्गारः प्रौढपाप[4]या ।
कुमारेणापि विज्ञातं जातं यन्मरणं मम ॥ १२३८ ॥

एवं मां[5] मृत्युमनसं बुद्ध्वा सा बन्धुसुन्दरी ।
बोधयामास वचनैः कृतयुक्तिविवेचनैः ॥ १२३९ ॥

पतिताऽपि यथाऽम्भोधौ त्वं केनापि सुकर्मणा ।
आकृष्टाऽसि निजं स्थानमानीताऽसि च हेलया ॥ १२४० ॥

स किं स्वकिङ्करीभूतप्रभूतद्वीपभूभुजः ।
कुमारस्यास्य वेलायां न भविष्यति सोद्यमः ॥ १२४१ ॥

तद्बोधवचसा शश्व[6]द् दत्तहस्तावलम्बना ।
वासरान् सागरानिव कतिचिद् व्यत्यवाहयम् ॥ १२४२ ॥

दण्डेशः कोशले[7]शस्यान्येद्युर्वज्रायुधाभिधः ।
दक्षिणां वशयन्नाशां जनकं मेऽभ्यषेणयत् ॥ १२४३ ॥

प्रत्याशं तस्य सैन्यानि देशस्यान्तर्दधाविरे ।
पन्नगस्य विषाणीव दष्टाङ्गावयवान् प्रति ॥ १२४४ ॥

मत्तातस्तस्थिवान्[8] सर्वं सम्मी[9]लितपरिच्छदः[10] ।
काञ्चीदुर्गमधिष्ठाय जीवो नाभिसरोजवत् ॥ १२४५ ॥

तदा दुर्गाग्रभागस्था भूमिष्ठाश्च सहस्रशः ।
युध्यन्ते स्म भटा बाणपाषाणक्षेपिणोऽन्वहम् ॥ १२४६ ॥

पश्य[11]न्त्यप्यहमावेशादशेषं तन्मयं जगत् ।
नैवाश्व[12]सं विनैकं तं तृषार्त्तेव कृते जलात् ॥ १२४७ ॥

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1. B स्वेच° 2. NK. °चन्द°. 3. NPBK °स्पा°. 4. NPK °याययाः 5. B. मा. 6. NPK शश्वद्. 7. B °लोश°. 8. = My father stood up to everything. 9. N संमा°. 10. NPK °छदः. 11. P °श्यं°. 12. NPBK °स्वसं.

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तत्प्राप्त्युपक्रमो दूरेऽभूत् तापस्य चिकित्सया ।
दुर्बलाधमर्णस्येव क्षणोच्छेदः कलान्तरैः ॥ १२४८ ॥

निद्रायामल्पकालं तद्दर्शनप्रत्ययादहम् ।
तद्दीर्घदर्शनश्रद्धा दीर्घनिद्रास्पृहाऽभवम् ॥ १२४९ ॥

तापं विरहजं बन्धुसुन्दरी गुप्तमेव मे ।
प्रत्यकार्षीत् घातमिव सङ्घातं चौर्यचर्यया ॥ १२५० ॥

अन्य[1]दाऽनुचरी कात्यायनिकाऽब्रूत मामिति ।
एवं गन्धर्वदत्ता त्वां भाष[2]ते भर्तृदारिके ॥ १२५१ ॥

अद्यानङ्गत्रयोदश्यामुत्सवे कारिते मया ।
वत्सेऽनङ्गस्यायतनेऽर्चायै गच्छेरलङ्कृता ॥ १२५२ ॥

दत्ता वज्रायुधस्यासि पित्रा सन्धिविधित्सया ।
अद्य त्वां द्रष्टुमेष्यन्ति तदीयपुरुषा इति ॥ १२५३ ॥

जातेऽत्र वचने कर्णातिथौ तप्तत्रपूपमे ।
दुर्निरोधतरक्रोधरुद्ध[3]चित्ता व्यचिन्तयम्[4] ॥ १२५४ ॥

किं मारयाम्यमूमात्ममनोरथवि[5]नाशिनीम् ।
किमस्या मारणेनात्र पापमात्रविधायिना ॥ १२५५ ॥

दुरात्मानमिहात्मानमेव हन्मि कुकर्मणाम् ।
प्रतिकूलार्थमूलानां कर्तृत्वेनापराधिनम् ॥ १२५६ ॥

इत्यादिचिन्ताविधुरां सा दृष्ट्वा मामनुत्तराम् ।
प्रत्यावृत्य ययौ नीलनीरजोपमितास्यरुक् ॥ १२५७ ॥

बन्धुसुन्दर्यविज्ञाततत्त्वा[6]ऽऽगत्य जगाद माम् ।
सन्तापमात्रफलया किं त्वं क्लिश्नासि चिन्तया ॥ १२५८ ॥

स्वार्थप्रार्थनयाऽपि त्वं स्मरमर्हितुमर्हसि ।
देव्यादेशं पुरस्कृत्य कुरु शीघ्रं तदर्हणम् ॥ १२५९ ॥

अस्मिन्नाकस्मिकोत्पात उपेतेऽप्यधुनाऽन्तिकम् ।
नैव व्यभिचरिष्यन्ति निर्वाहे सुकृतानि ते ॥ १२६० ॥

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1. P °न्पदा°. 2. B भाषिते. 3. NP °रुद्ध°. 4. NPBK °यत्. 5. NPBK °वना°.
6. NPBK °तत्वा°.

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तयैवं बोधिता राजभवनोपवनोदरे ।
गताऽहं कृतशृङ्गाराऽऽगारं शृङ्गारजन्मनः ॥ १२६१ ॥

मलयानिलकल्लोललोलशोणध्वजच्छ[1]लात् ।
अतर्जयज्जनं नूनं यदनादेशकारिणम् ॥ १२६२ ॥

यद् विद्रुमारुणं रेजे रागवन्ति जगन्त्यपि ।
चिकीर्षोरिव पुष्पेषो मिलितो दलिकोत्करः ॥ १२६३ ॥

अन्येषां द्युसदां वोढुमेकोऽप्याज्ञां प्रगल्भते ।
गरीयसी स्मराज्ञा ते युगलैरेव योह्यते ॥ १२६४ ॥

शक्रचक्रिभिराराद्धं शासनं ते विराध्यताम् ।
काम पाषण्डिनां जातं फलं भिक्षाविडम्बना ॥ १२६५ ॥

मनांसि यमिनां वज्रकठोराणि सुमेषुभिः ।
अनङ्ग भिन्दन्नन्येषां रेखां[2] भिन्त्से भुजाभृताम् ॥ १२६६ ॥

सारं स्मर भवद्रूपमिति ते कियती स्तुतिः ।
सारं पश्यन्ति संसारमपि सर्वं त्वयाऽङ्गिनः ॥ १२६७ ॥

स्थानस्थानागतैरेवं युग्मैः शृङ्गारहारिभिः ।
स्तूयमानं पूज्यमानं सेव्यमानं च सर्वतः ॥ १२६८ ॥

सखीजनसमानीतपूजोपकरणैः स्मरम् ।
स्मरन्ती राजपुत्रं तं प्रापयेति समार्चयम् ॥ १२६९ ॥

तत्राङ्गराग[3]ताम्बूलवसनाभरणादिना ।
सत्कृत्यात्मपरीवारं गत्वा तातं ततोऽनमम् ॥ १२७० ॥

मातुरातुरचित्ताहमानम्य चरणद्वयम् ।
इन्दुलेखेव विच्छा[4]या दिनशेषमलङ्क्रयम् ॥ १२७१ ॥

व्यसर्जयं निजं धाम गत्वा सन्ध्याक्षणे सखीः ।
सहागाच्चित्रशालायां मय्येका बन्धुसुन्दरी ॥ १२७२ ॥

श्रान्ताऽस्म्यद्य परिभ्रान्त्या निद्रास्यामि त्वमप्यतः ।
व्रजेति प्रेषयं श[5]य्यामागतां[6] बन्धुसुन्दरीम्[7] ॥ १२७३ ॥

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1 NP °छलात्. 2. NPBK रेषां. 3. B drops °राग°. 4. NP विछाया. 5. K सय्या°. 6. NPK °मागता. 7. NPK °सुन्दरी.

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